The Vigilant Citizen

"Symbols Rule The World, Not Words Nor Laws"

ARTICLES COMPILATION
2024 EDITION

Decode their symbols. Understand their agenda.

THE VIGILANT CITIZEN

ARTICLES COMPILATION

2024 EDITION

VOLUME 4 – SINISTER SITES

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SINISTER SITES

Buildings and monuments across the world celebrate the philosophy of the occult elite. That's because they were built by the occult elite.

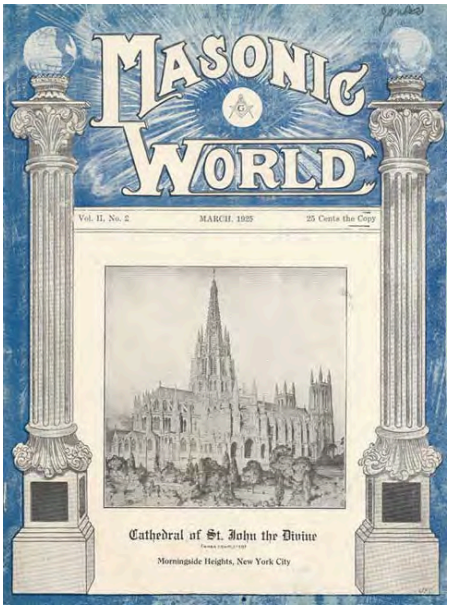
SINISTER SITES - ST. JOHN THE DIVINE CATHEDRAL

The destruction of New York City (including the Twin Towers) sculpted right on the building… Strange occult symbols on the floor… Weird rituals being performed in the sanctuary… Home of the *Temple of Understanding* which admittedly seeks to instate a new world religion… This cathedral is definitively "different", as some people might say. But the "difference" lies in the fact that the cathedral is, in fact, a temple for the occult elite. I personally couldn't care less about each individual's beliefs, but to trick unsuspecting churchgoers into an occult house of worship is nothing less than Evil.

> "The pagan intellectuals reclothed their original ideas in a garment of christian phraseology but bestowed the keys of the symbolism only upon those duly initiated and bound to secrecy"
> – Manly P. Hall, The Secret Teachings of All Ages

BACKGROUND AND HISTORY OF THE CATHEDRAL

This unfinished building has been claimed as being the world's largest cathedral. It is realistic to maintain such high aspirations when your sources of funding include tycoons like JP Morgan and prominent figures like the Grand Master of the Masons of the state of New York. The completion of the cathedral was such a prized accomplishment for the Freemasons that it was featured on the front page of "Masonic World" of March 1925.



The article states:

> "It is particularly fitting that the Masons, who were the principal builders of cathedrals and churches during the greatest cathedral-building period, should now have a prominent part in the movement to build America's greatest cathedral (...) Little need be added to the story of Freemasonry during the cathedral-building period; its monuments are its best history, alike of its genius, its faith and its symbols."

The article openly admits that masonic cathedrals represent the best legacy of the Brotherhood and the symbolism is prominently showcased. The masses are however too ignorant to recognize the meanings of the art, so they just stare at them, thinking "it's pretty nice".

Illuminati Pyramid and All-Seeing Eye on the Cathedral

FREEMASONRY AND OCCULTISM

As you might know, Masonry has been, through the ages, the keeper of the "ancient mysteries", which are occult and esoteric teachings only communicated to the initiates. Occultists draw their teachings from ancient Egyptian, Babylonian, Kaballah and Gnostic cultures, who predate by many centuries the Christian era. Secret societies have been forced to hide the true nature of their philosophies in a veil of Christianity to avoid persecution by the Church. Freemasons and their fellow organisms, the Rosicrucian Order and the Knights Templar have all been accused of devil worship and idolatry in Europe.

While many low-level Freemasons may be practicing Christians, those looking to reach higher degrees within the Brotherhood are required to study the tenants and the philosophies of the Mystery Religion. Freemasons do not necessarily seek for the world to embrace their brand of spirituality, as it is strictly reserved for the initiates.

However, people in high places, who often happen to be Masons are seeking to steer the population towards a “dumbed-down” version of their paganism, as you will read later.

THE SYMBOLS

The impressive exterior of the cathedral provokes a humbling sensation at who gazes at it. But what are you humbling yourself to? We’ll examine the details of the artwork.

1- THE APOCALYPTIC PILLAR

On the western facade of the building, stonemasons have sculpted numerous scenes that seem oddly out of place for a Cathedral. The most striking one is the chilling depiction of the destruction of New York City and its landmarks.

Twin towers collapsing

The scene above was done in 1997, four years before the

destruction of the Twin Towers. Other recognizable skyscrapers are the Chrysler Building and the Citigroup Center.

Apocalyptic New York

The scene above might be unsettling for New York residents. We see the Brooklyn bridge crumbling with cars and buses falling into agitated waters. At the right is the Statue of Liberty, which seems to be sinking in the water. Beneath this horrifying prophecy is the New York Stock Exchange, with people trading goods around it.

So, what is the purpose of this weird carving? Well, the first thing that needs to be mentioned is the actual St. John the Divine is credited for writing the Book of Revelation in the Bible, which describes in symbolic imagery the events of the apocalypse. Occultists believe that the Book of Revelation has been hermetically coded to reveal its true meaning to the initiates of esoteric teachings. This scene, carved on the

west entrance of the cathedral, depicts New York as being "Babylon the Great", the city that gets completely destroyed by the wrath of God. The Book of Revelation mentions:

"Fallen! Fallen is Babylon the Great!
She has become a home for demons
and a haunt for every evil spirit,
a haunt for every unclean and detestable bird.
For all the nations have drunk
the maddening wine of her adulteries.
The kings of the earth committed adultery with her,
and the merchants of the earth grew rich from her excessive luxuries."

-Book of Revelation 18

The artists might be on to something because there is indeed numerous similarities between the actual New York City and the description of Babylon the Great in the Bible. The Book of Revelation mentions:

1. A "Great Prostitute" who sits on many waters – peoples, multitudes, nations and languages – holding a golden cup. She rules over the kings of the Earth. = **The Statue of Liberty**
2. Merchants of the Earth who grew rich from her "excessive luxuries", weeping because nobody buys their goods anymore = **New York Stock Exchange**

"The merchants who sold these things and gained their wealth from her will stand far off, terrified at her torment. They will weep and mourn and cry out:
" 'Woe! Woe, O great city,
dressed in fine linen, purple and scarlet,
and glittering with gold, precious stones and pearls!
In one hour such great wealth has been brought to ruin!'

– Book of Revelation, 18

Knowing that, still today, over 70% of the world's capital

goes through the NYSE, we understand why the building was depicted on the apocalyptic pillar. It represents the “financial” aspect of the Book of Revelation, where it repeatedly refers to rich merchants and trading goods.

So, a landmark of NYC, the St. John the Divine Cathedral, predicts in vivid detail the destruction of its home city. Pretty unusual. Under the rendering of the NYSE, we a skeleton and strange creatures, who seem to represent death and destruction. Is this some sort of prophecy?

2- SCULPTURE

Side of the tired moon

Pretty disgusting body

This sculpture, which basically symbolizes the struggle

between Good and Evil, features numerous elements we can find in paganism: Sun worship, mythical creatures, and sun versus moon duality. Called “Fountain of Peace”, the sculpture borrows the fantastic, bizarre and distorted art style of the Grotesque. All sorts of animal creatures are emerging from a smiling sun, which represents the basic paradigm of Sun Worship (the Sun as the giver of life). The idol points to the east, an ancient pagan tradition. There is also weird stuff on the sculpture like a DNA symbol (a DNA symbol also appears at the entrance of the Cathedral). We all know how genetic modification is as Christian as it gets. We can also find a quote from John Lennon saying “…one day the world will live as one”. Think this is spooky? Read on.

STRANGE RITUALS

A) PROCESSION OF THE GHOULS

Every year, at Halloween, St. John the Divine is the host of a strange event called “The Grand Procession of the Ghouls”. It is basically a parade taking place right inside the sanctuary of the Cathedral where people dressed in costumes of demons, ghouls, monsters and other creepy things, walk around to macabre organ music. This thing resembles the strange rituals held behind closed doors by occult groups. Outside of the great number of costumes representing demons and Satan (already extremely bizarre for a Cathedral), some costumes seem to make a mockery out of Christianity.

Does this look like Jesus crucified to you?

Other pictures:

A priest-monster with an evil looking crucifix floating behind him

The “bishop” standing in the pulpit while the ghouls parade

Don’t satanic rituals make fun of Christian rituals by distorting them? Well, that’s as distorted as it can get.

Processions are a pagan tradition like the “Procession of the Prechten” in Germany, which is very similar to the one at St. John the Divine in many ways.

Procession of the Perchten in Germany

B) THE BLESSING OF THE ANIMALS

Another bizarre ritual is the Blessing of the Animals that takes place in September of every year. You have a bunch of animals INSIDE and outside the sanctuary of the Cathedral “worshiping God” (in their words). Since when do animals read the Bible and such? They never did. An article published in 1996 by the California Forestry Association describes the scene:

> *“…goats, horses and other animals are led to the alter to receive blessings. Camels and elephants walk the aisles as worshipers march to the alter with bowls of compost and worms.”*

This is another pagan ritual, taking place inside a church. Notice the white robes everybody is wearing.

Hope this horse won't poop while getting its blessing

This cow is all worshiped out

Did you notice those white robes? Look at those pictures of other pagan rituals:

Celebrating “Lucia”

Pagan ritual in Greece

Notice a similarity? Yes, white robes! Anyways, this is a video captured during the actual mass. There are UNCANNY resemblances with pagan rituals.

So we’ve blessed, horses, monkeys and aunt Sylvia’s poodle dressed like a ballerina. What is there left to bless? Why not

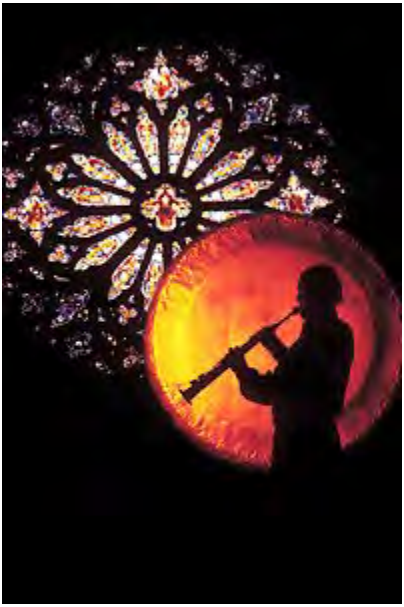
people's bicycles while we're at it? Oh crap, shouldn't have said that.

C) THE BLESSING OF BICYCLES

I won't even comment on this, it is too ridiculous.

The environment is our religion and we don't know it yet

D) PAUL WINTER'S WINTER SOLSTICE CELEBRATION



Can't worship the Sun more than that

This famous New Age musician celebrates the Winter solstice, one of the most ancient pagan rituals. He says on his website about the consort:

> *In ancient times, observers watched the sun sink lower in the sky each day, and feared it would disappear completely and leave them in darkness.*
>
> *People practiced special rituals intended to entice the sun's return. Bonfires and candles, with their imitative magic, helped fortify the waning sun and ward off the spirits of darkness. These symbols live on in our modern seasonal customs: the candles of Hanukkah and Christmas are kin to the fiery rites of old, which celebrated the miracle of the earth's renewal.*

So, yes he is Pagan, he's proud of it and he performs inside a cathedral.

THE TEMPLE OF UNDERSTANDING

St. John the Divine is the headquarters of the Temple of Understanding, an interfaith effort to steer away from people from traditional religions to a hybrid kind of spirituality based on New Age philosophies, Neo-Paganism and a mix of organized religions' traditions. The "friends" who have assisted the founder Juliet Hollister include John D. Rockefeller II, the XIV Dalai Lama, Pope John XXIII, Eleanor Roosevelt, UN Secretary-General U Thant, International Planned Parenthood and the Jewish Theological Seminary. Jean Houston, a New Age guru and supporter of the Temple of Understanding wrote in her book "Trojan Horse":

> *"The Temple's purpose is to facilitate the one world religion, through the promoting both the acceptance and the embrace of all religions, beliefs and rituals. The Temple of Understanding's Meditation Room was to be known as the "Hall of Illumination"' where the Illuminati, Masters of Wisdom, Our Leaders of the Temple of Understanding will train the public in the new humanistic cult…to create a new type of mystic"*

The Temple has received full UN accreditation and has been a key actor in the "spiritual" department of the UN. Twelve individuals listed as Directors or Advisors of the Temple of Understanding are also members of the UN's Global Forum councils. Those Forums have received numerous speakers who've openly supported a neo-pagan world religion based on Earth worship. James Lovelock, one of the speakers mentioned that "Gaia" (an ancient term describing the Earth as a Goddess) was the giver of life and had the capacity to heal herself. He describes humans as being cancers to Gaia, an "illness too overwhelming for her to heal herself". In other words, humans are parasites to the goddess Gaia.

Al Gore has been a guest several times at the Cathedral of St.John the Divine where he infamously said: "*God is not*

separate from the Earth". Well, in Christianity, Judaism, and Islam, God IS, in fact, separate from the Earth (in the Heavens). If you decipher Gore's phrase:

God = Earth = Earth is God

Gore has been repeatedly applauded by Pagan groups for his books and lectures. The Church of All Worlds congratulated the Clinton/Gore victory in 1996 by writing:

> *"We are Neo-Pagans — implying an eclectic reconstruction of ancient Nature religions, and combining archetypes of many cultures with other mystic and spiritual disciplines — and our beliefs and values are no different from those you describe as your own. Your book, Earth in Balance, is heralded by our People as a manifesto for all we hold dear…Know that there are half million NeoPagans out here who support you, and who voted for you, and who will rally to the aid of your policies for the salvation of the Earth and the reunification of the Great Family".*

Another member of the board of directors of the Temple of Understanding is Thomas Berry. He believes that the world is being called to a new, "post-denominational", even a post-Christian belief system that sees the earth as a living being — with mankind as her consciousness.

Ok, so what the heck does this mean?

If you read my article about the Georgia Guidestones or the Denver International Airport, you're already aware of unusual monuments and art placed by powerful yet secretive groups calling for a new type of global spirituality. Keywords or expressions are often used to make this religious shift socially acceptable: "Peace", "balance with nature" or "harmony with the infinite". How can you be against peace? You can't. Those buzz words hide however the means that will be used to obtain those objectives: "Peace" will only happen when all there will be a single world government. "Balance with nature" will only happen when the world

population will drastically decrease and “harmony with the infinite” will only happen when the world will give up traditional religions to embrace neo-pagan humanism.

The St. John the Divine Cathedral acts as a nerve center for the spiritual side of the global shift. Through numerous forums and UN summits, the Temple of Understanding reunites leaders from all major religions to devise a universal message. This message will later be communicated to the masses through local religious networks. In a slow yet steady manner, all religious faiths are leaning towards the same sets of values and will eventually converge into humanism.

Interfaith meeting at the Temple of Understanding

An example of this is Madeleine L’Engle’s courses given inside the Cathedral (she also is one of the founders of the Temple). Her teachings include shamanism, out-of-body experiences, astral projection, Tarot methods of fortune-telling, earth worship, psychic abilities, yoga, Tantric Toga (a

sexual form of Magic) and astrology. Almost all of those practices have been severely condemned by Christianity for centuries yet they are being accepted within the Cathedral. Those types of courses are being promoted in various religious temples around the world.

But the main value that needs to be globally accepted is environmentalism. By creating a sense of urgency and fear regarding the degradation of Nature, it is easy to pass laws that would be otherwise unpopular, to raise taxes for the sake of the environment and to shift the masses' focus from their respective religions' laws to the worship of the Earth. People embracing this New Age spirituality are more likely to accept controversial projects like Planned Parenthood and eugenics. When Nature is your religion, you see human life as a parasitic presence and more likely to rationalize the death of masses of people.

IN CONCLUSION

If you have to take one thing from this article is that the St. John the Divine Cathedral is not Christian. In fact, it houses the very people that are working towards the eradication of religions, and they are doing a great job at it. Like I've said in the beginning, I do not condemn any faith, whether it is Muslim, Christian or Wiccan. All faiths contain wisdom in their teachings. But messing with people's faiths and tricking them into worshiping something else is pure, epic, biblical proportions, Cobra from GI Joe, Skeletor from He-Man Evil. Some say that Satan is the master of deceit. Well, people going to mass into that Cathedral are being deceived in ways they can't even imagine. Paul has warned the Corinthians:

> *"…for such are false apostles, deceitful workers, transforming themselves into apostles of Christ. And no wonder. For Satan himself transforms himself into an angel of light. Therefore it is no great thing if his ministers also transform themselves into*

ministers of righteousness, whose end will be according to their works"
–(II Corinthians 11:13-15).

SINISTER SITES: THE GEORGIA GUIDESTONES

The Georgia Guidestones is a mysterious monument on which are carved ten "commandments" for a "New Age of Reason". The first commandment? Maintaining the world population under 500 million people. Another sinister fact: the authors of what we now call the American Stonehenge are still a "mystery"… except for those in the know. We will look at the numerous features of this monument, its message calling for a New World Order and explain how it is the work of an occult secret society.

Update: The Georgia Guidestones are now demolished.

The *Georgia Guidestones* is an enigmatic granite monument situated in Elbert County, Georgia. Also known as the American Stonehenge, the gigantic structure is almost 20 feet high and is made of six granite slabs, weighing in total 240,000 pounds. The most astonishing detail of the monument is however not its size but the message engraved on it: Ten rules for an "Age of Reason". These guides touch upon subjects that are associated with the "New World Order", including massive depopulation, a single world government, the introduction of a new type of spirituality, etc. The authors of those rules have requested to remain totally anonymous and, until now, their anonymity has been duly preserved. However, this mysterious group left a text explaining the reasoning behind the rules, a text that was not discussed online before. With this new information, the purpose behind the Guidestones becomes very clear, leaving little room for hypotheses. The Guidestones describe the ideal world, as envisioned by occult Secret Societies. The

monument is, therefore, proof of an existing link between secret societies, the world elite and the push for a New World Order.

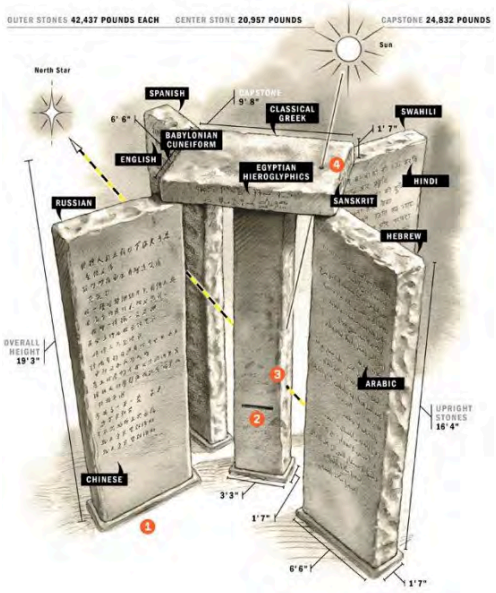
THE MONUMENT

Quietly standing in Elberton county, the Guidestones will probably gain in relevancy in the next years

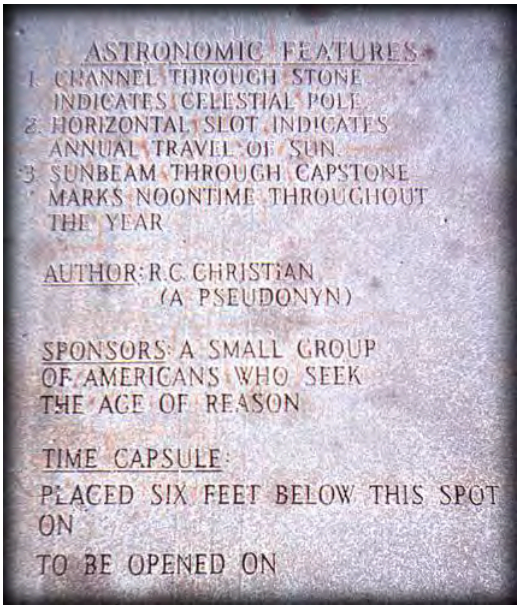
Made of Pyramid blue granite, the *Georgia Guidestones* are meant to withstand the test of time and to communicate knowledge on several levels: philosophically, politically, astronomically, etc. It consists of four major stone blocks, which contain ten guides for living in eight languages: English, Spanish, Swahili, Hindi, Hebrew, Arabic, Chinese, and Russian. A shorter message is inscribed at the top of the structure in four ancient languages' scripts: Babylonian, Classical Greek, Sanskrit, and Egyptian hieroglyphs. It is important to note that those last four ancient languages are of great importance in the teachings of occult mystery

schools, such as the Freemasons and the Rosicrucians, organizations I will discuss later.

The four major stones are arranged in a giant “paddlewheel” configuration which is oriented to the limits of the migration of the sun during the course of the year and also shows the extreme positions of the rising and setting of the sun in its 18.6-year cycle. The center stone has two special features: first, the North Star is always visible through a special hole drilled from the South to the Northside of the center stone; second, another slot aligns with the positions of the rising sun at the time of the summer and winter solstices and at the equinox.



At the base of the Guidestones lies an explanatory tablet listing some of the details of the structure. It also mentions a time capsule buried underneath it. The contents of this time capsule (if it exists) are a total mystery.



The explanatory tablet explains some of the features of the monuments and its authors (more on them later). The opening date of the time capsule has been left blank.

Astronomical features are of great importance in the design of the Guidestones. In a relatively “new” nation such as the United States, monuments that are aligned with celestial bodies are often the work of secret societies, such as the Freemasons. Drawing their teachings from the Mystery schools of Ancient Egypt, Greece or the Druidic Celts, they are known for embedding into monuments some of their “sacred knowledge”.

The English version of the Guidelines

The ten guides for a New Age of Reason are as follows:

1. Maintain humanity under 500,000,000 in perpetual balance with nature.
2. Guide reproduction wisely – improving fitness and diversity.
3. Unite humanity with a living new language.
4. Rule passion – faith – tradition – and all things with tempered reason.
5. Protect people and nations with fair laws and just courts.
6. Let all nations rule internally resolving external disputes in a world court.
7. Avoid petty laws and useless officials.
8. Balance personal rights with social duties.
9. Prize truth – beauty – love – seeking harmony with the infinite.
10. Be not a cancer on the earth – Leave room for nature – Leave room for nature.

As you can see, the guidelines call for a drastic reduction of

the world population, the adoption of new a world language, the creation of a world court and vague allusions to eugenics. In other words, a blueprint for a New World Order.

Depopulation, Planned Parenthood, and Eugenics

The first "commandment" is particularly shocking, since it basically stipulates that 12 out of 13 people on Earth should not exist; basically, that would mean everybody in the world would disappear except half of India. If today's world population is 6,7 billion, then that is a 92.54% surplus. To consider these figures is mind-boggling. But then, how many people survived in the movie *2012*? Not many. Who were they? The earth's wealthiest people. Is this predictive programming?

The last rule of the Guidestones, *"Be not a cancer on the earth – leave room for nature – leave room for nature"* is particularly disturbing as it compares human life to cancer on earth. With this state of mind, it is easy to rationalize the extinction of nearly all of the world's population.

Massive depopulation is an admitted goal of the world's elite and many important people have openly called for it:

In 1988, Britain's Prince Philip expressed the wish that, should he be reincarnated, he would want to be "a deadly virus" that would reduce the world population. More recently, Bill Gates said "The world today has 6.8 billion people … that's headed up to about 9 billion. Now if we do a really great job on new vaccines, health care, reproductive health services, we could lower that by perhaps 10 or 15 percent." Along with tax-deductible donations of enormous amounts of money to help the depopulation cause, "secret meetings" of the world's elite have been taking place to discuss those issues:

> *"Some of America's leading billionaires have met secretly to consider how their wealth could be used to slow the growth of the world's population and speed up improvements in health and education.*
>
> *The philanthropists who attended a summit convened on the initiative of Bill Gates, the Microsoft co-founder, discussed joining forces to overcome political and religious obstacles to change.*
>
> *Described as the Good Club by one insider it included David Rockefeller Jr, the patriarch of America's wealthiest dynasty, Warren Buffett and George Soros, the financiers, Michael Bloomberg, the mayor of New York, and the media moguls Ted Turner and Oprah Winfrey."*
> The Sunday Times, May 24th 2009

The second rule ("Guide reproduction wisely – improving diversity and fitness") basically calls for the inference of lawmakers into the management of family units. If we read between the lines, it requires to the creation of laws structuring the number of children per family. Furthermore, "improving diversity and fitness" can be obtained with "selective breeding" or the sterilization of undesirable members of society. This used to be called "eugenics" until it became politically incorrect because of the Nazis.

One World Government

> *"Some even believe we are part of a secret cabal working against the best interests of the United States, characterizing my family and me as 'internationalists' and of conspiring with others around the world to build a more integrated global political and economic structure – one world, if you will. If that's the charge, I stand guilty, and I am proud of it."*
> -David Rockefeller, "Memoirs of David Rockefeller" p.405

Most of the other rules of the *Guidestones* basically call for the creation of a world government, ruled by an "enlightened few", who would regulate all aspects of human life, including faith, social duties, economy, etc. This idea is far from new,

as it has been entertained by Mystery schools for centuries. Manly P. Hall wrote in 1917:

> *"When the mob governs, man is ruled by ignorance; when the church governs, he is ruled by superstition; and when the state governs, he is ruled by fear. Before men can live together in harmony and understanding, ignorance must be transmuted into wisdom, superstition into an illumined faith, and fear into love. Despite statements to the contrary, Masonry is a religion seeking to unite God and man by elevating its initiates to that level of consciousness whereon they can behold with clarified vision the workings of the Great Architect of the Universe. From age to age the vision of a perfect civilization is preserved as the ideal for mankind. In the midst of that civilization shall stand a mighty university wherein both the sacred and secular sciences concerning the mysteries of life will be freely taught to all who will assume the philosophic life. Here creed and dogma will have no place; the superficial will be removed and only the essential be preserved. The world will be ruled by its most illumined minds, and each will occupy the position for which he is most admirably fitted."*
> – Manly P. Hall, The Secret Teachings of All Ages

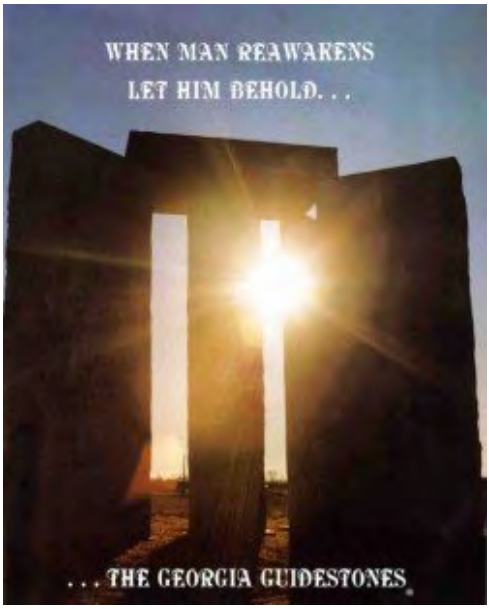
In "The Secret Destiny of America", Hall explains the ancient dream of a world government, as entertained by Secret Societies:

> *"World democracy was the secret dream of the great classical philosophers. Toward the accomplishment of this greatest of all human ends they outlined programs of education, religion, and social conduct directed to the ultimate achievement of a practical and universal brotherhood. And in order to accomplish their purposes more effectively, these ancient scholars bound themselves with certain mystic ties into a broad confraternity. In Egypt, Greece, India, and China, the State Mysteries came into existence. Orders of initiated priest-philosophers were formed as a sovereign body to instruct, advise, and direct the rulers of the States."*
> -Manly P. Hall, The Secret Destiny of America

EXPLANATIONS DIRECTLY FROM THE ANONYMOUS

AUTHORS

Since the monument's erection on March 22, 1980, numerous authors and researchers have attempted to interpret the rationale behind these ten guidelines. Do they truly consist of a blueprint for a New World Order? Are they simply rules to apply in case of a major catastrophe? The best place to get an accurate answer is to ask the authors of the rules themselves. However, since they have chosen to remain anonymous, it is impossible to do so. They did, however, leave an all-important statement, which has been overlooked by nearly all researchers of the *Guidestones*. This astonishing text, which describes their motives in great detail, can only be found in *The Georgia GuidestonesGuidebook*, a pamphlet produced by the Granite Company, which produced the monument. Right from the start, it is obvious that the authors of the monument *do* seek the creation of a New World Order. This is not a "conspiracy theory" or hypothesis. It is written in clear and unequivocal terms. So here is, directly from the pen of the secret authors, the explanation of the 10 rules of the *Guidestones* (parts in bold have been highlighted by myself, to emphasize noteworthy parts).



Cover of the Georgia Guidestones Guidebook

"It is very probable that humanity now possesses the knowledge needed to establish an effective world government. In some way that knowledge must he widely seeded in the consciousness of all mankind. Very soon the hearts of our human family must be touched and warmed so we will welcome a global rule of reason.

'The group consciousness of our race is blind, perverse, and easily distracted by trivia when it should be focused on fundamentals. We are entering a critical era. Population pressures will soon create political and economic crisis throughout the world. These will make more difficult and at the same time more needed the building of a rational world society.

"A first step will be to convince a doubting world that such a society is now possible. Let us keep in view enduring appeals to the collective reason of humanity. Let us draw attention to the basic problems. Let us establish proper priorities. We must order our home here on earth before we reach for the stars.

"Human reason is now awakening to its strength. It is the most powerful agency yet released in the unfolding of life on our

planet. We must make humanity aware that acceptance of compassionate, enlightened reason will let us control our destiny within the limits inherent in our nature.

“It is difficult to seed wisdom in closed human minds. Cultural inertias are not easily overcome. Unfolding world events and the sad record of our race dramatize the shortcomings of traditional agencies in governing human affairs. **The approaching crisis may make mankind willing to accept a system of world law which will stress the responsibility of individual nations in regulating internal affairs, and which will assist them in the peaceful management of international frictions.**

‘With such a system we could eliminate war, We could provide every person an opportunity to seek a life of purpose and fulfillment.

“There are alternatives to Armageddon. They are attainable. But they will not happen without coordinated efforts by millions of dedicated people in all nations of the earth.

“We, the sponsors of The Georgia Guidestones®, are a small group of Americans who wish to focus attention on problems central to the present quandary of humanity. We have a simple message for other human beings, now and in the future. We believe it contains self-evident truths, and we intend no bias for a particular creed or philosophy. Yet our message is in some areas controversial. We have chosen to remain anonymous in order to avoid debate and contention which might confuse our meaning, and which might delay a considered review of our thoughts. We believe that our precepts are sound. They must stand on their own merits.

“Stonehenge and other vestiges of ancient human thoughts arouse our curiosity but carry no message for our guidance. To convey our ideas across time to other human beings, we erected a monument — a cluster of graven stones. These silent stones will display our ideas now and when we have gone. We hope that they will merit increasing acceptance and that through their silent persistence they will hasten in a small degree the coming age of reason.

(…)

“We believe that each human being has purpose. Every one of us is a small but significant bit of the infinite. The celestial alignments of the stones symbolize the need for humanity to be square with External principles which are manifest in our own nature, and in the universe around us. We must live in harmony with the infinite.

‘Four large stones in the central cluster are inscribed with ten precepts, each stone carrying the same text in two languages. In the English version the message totals fewer than one hundred words. The languages have been selected for their historical significance and for their impact on people now living. Since there are three thousand living languages, not all could he chosen.

“We envision a later phase in the development of the Georgia Guidestones®. It is hoped that other stones can be erected in outer circles to mark the migrations of the sun and perhaps certain other celestial phenomena. These stones would carry our words in the languages of other individuals who share our beliefs and will raise similar stones at international boundaries in the languages of friendly neighbors. They would serve as reminders of the difficulties which all humanity must face together, and would encourage mutual efforts to deal with them rationally and with justice.

“We profess no divine inspiration beyond that which can be found in all human minds. Our thoughts reflect our analysis of the problems confronting humanity in this dawning of the atomic age. They outline in general terms certain basic steps which must be taken to establish for humanity a benevolent and enduring equilibrium with the universe.

“Human beings are special creatures. We are shepherds for all earthly life. In this world, we play a central role in an eternal struggle between good and evil–between the forces which build and those which would destroy. The Infinite envelops all that exists, even struggle, conflict and change, which may reflect turmoils in the very soul of God.

“We humans have been gifted with a small capacity to know and to act– for good or for evil. We must strive to optimize our existence, not only for ourselves but for those who come after

us. And we must not be unmindful of the welfare of all other living things whose destinies have been placed in our trust.

“We are the major agency through which good and evil qualities of the spirit become actors in our world. Without us there is very little of love, mercy, or compassion. Yet we can also be agents of hate, and cruelty and cold indifference. Only we can consciously work to improve this imperfect world. It is not enough for us to merely drift with the current. The rational world of tomorrow lies ever upstream.

“In 1980, as these stones were being raised, the most pressing world problem was the need to control human numbers. In recent centuries technology and abundant fuels have made possible a multiplication of humanity far beyond what is prudent or long sustainable. Now we can foresee the impending exhaustion of those energy sources and the depletion of world reserves of many vital raw materials.

“Controlling our reproduction is urgently needed. It will require major changes in our attitudes and customs. Unfortunately, the inertia of human custom can be extreme. This is especially true when those for whom custom is a dominant force are uninformed of the need for change.

“Nearly every nation is now overpopulated in terms of a perpetual balance with nature. We are like a fleet of overcrowded lifeboats confronted with an approaching tempest. In the United States of America we are seriously overtaxing our resources to maintain our present population in the existing state of prosperity. We are destroying our farmland and we have grown dangerously dependent upon external sources for oil, metals and other nonrenewable resources. Nations such as Japan, Holland and Haiti are even more seriously overpopulated and, therefore, in greater jeopardy.

“In these circumstances, reproduction is no longer exclusively a personal matter. Society must have a voice and some power of direction in regulating this vital function. The wishes of human couples are important, but not paramount. The interests of present society and the welfare of future generations must be given increasing consideration as we develop mechanisms to bring rational control to our childbearing.

(…)

“Irresponsible childbearing must be discouraged by legal and social pressures. Couples who cannot provide a decent income and support for a child should not produce children to be a burden for their neighbors. Bringing unneeded children into an overcrowded lifeboat is evil. It is unjust to those children. It is harmful for the other occupants and all living things. Society should not encourage or subsidize such behavior.

“Knowledge and techniques for regulating human reproduction are now in existence. Moral and political leaders throughout the world have a grave responsibility to make this knowledge and these techniques generally available. This could be done with a fraction of the funds which the world now devotes to military purpose. In the long run, diverting funds into this channel could do more than anything else to reduce the tensions which lead to war.

“A diverse and prosperous world population in perpetual balance with global resources will be the cornerstone for a rational world order. People of good will in all nations must work to establish that balance.

(…)

“With the completion of the central cluster of The Georgia Guidestones our small sponsoring group has disbanded. We leave the monument in the safekeeping of the people of Elbert County, Georgia.

“If our inscribed words are dimmed by the wear of wind and sun and time, we ask that you will cut them deeper. If the stones should fall, or if they be scattered by people of little understanding. we ask that you will raise them up again.

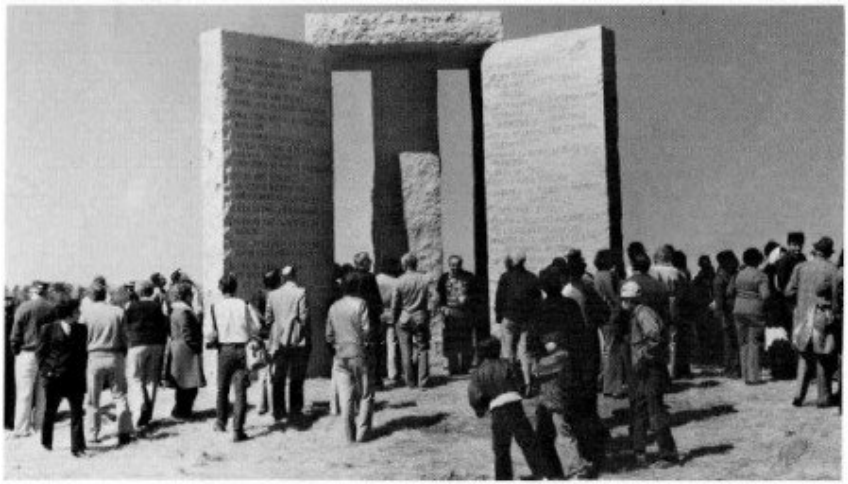
‘We invite our fellow human beings in all nations to reflect on our simple message. When these goals are some day sought by the generality of mankind, a rational world order can be achieved for all.

WHO ARE THE AUTHORS?

So who was is this “small group of Americans who seek the

Age of Reason"? Although their identity is secret, they have left some telling clues to the initiates, unmistakably pointing towards the occult nature of their group. For starters, the text above bears the unmistakable mark of western occultism. We can find references to "As Above, So Below" (*The celestial alignments of the stones symbolize the need for humanity to be square with External principles which are manifest in our own nature, and in the universe around us*) and to duality (*We are the major agency through which good and evil qualities of the spirit become actors in our world. Without us, there is very little of love, mercy, or compassion. Yet we can also be agents of hate, and cruelty and cold indifference*). I believe this text alone provides enough proof to conclude that the authors are either Freemasons, Rosicrucians or another hermetic Secret Society. There are however even more obvious clues pointing to the esoteric leanings of the authors, starting with R.C. Christian, the mysterious man who ordered the monument.

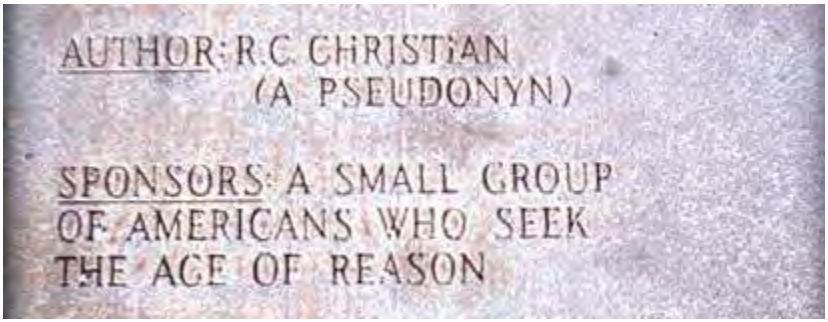
R.C. Christian



The unveiling of the Georgia Guidestones. Could one of these people be the mysterious R.C. Christian?

Here is the story of the ordering of the Guidestones as told by the official guidebook.

> *"What started out as a usual Friday afternoon in mid-summer has ended in the production and erection of one of the world's most unusual monuments, produced under the most unusual conditions. Joe Fendley, president of Elbert Granite Finishing Company, Inc. in Elberton, Georgia,was spending this Friday afternoon in June 1979 like he spends most Friday afternoons … studying his weekly reports and generally closing up shop for a weekend … and then it all started.*
>
> *A neatly dressed man walked into Fendley's Tate Street office and said he wanted to buy a monument. Since everyone else in the office was busy, Fendley decided to talk to the stranger himself and explained that his company does not sell directly to the public, but only on a wholesale basis.*
>
> *Not to be discouraged, the middle-aged man who identified himself only as Mr. Robert C. Christian, said he wanted to know the cost of building a monument to the conservation of mankind and began telling Fendley what type of monument he wanted. With this he outlined the size in metric measurements.*
>
> *Fendley admitted that his first reaction to Mr. Christian was not very good, but after listening for about 20 minutes and learning the massive size of the monument he wished to purchase and have erected, Fendley decided he should take this man seriously."*
> – Ibid.



The name of R.C. Christian on the explanatory tablet with a nice typo in "pseudonyn")

If the name R.C. Christian was simply a meaningless pseudonym, why would it engraved on to the monument for posterity? Could the name be of any significance? Well, it is. R.C. Christian is a clear reference to Christian Rosenkreuz whose English name is **Christian Rose Cross**, the legendary founder of the Rosicrucian Order. Some might say that the resemblance between R.C. Christian and Christian Rose Cross is the result of an odd coincidence. As we will see, it is however only one of the MANY references to Rosicrucianism associated with the monument. This is only one piece of the puzzle, but an important piece nonetheless.

THE ROSICRUCIANS

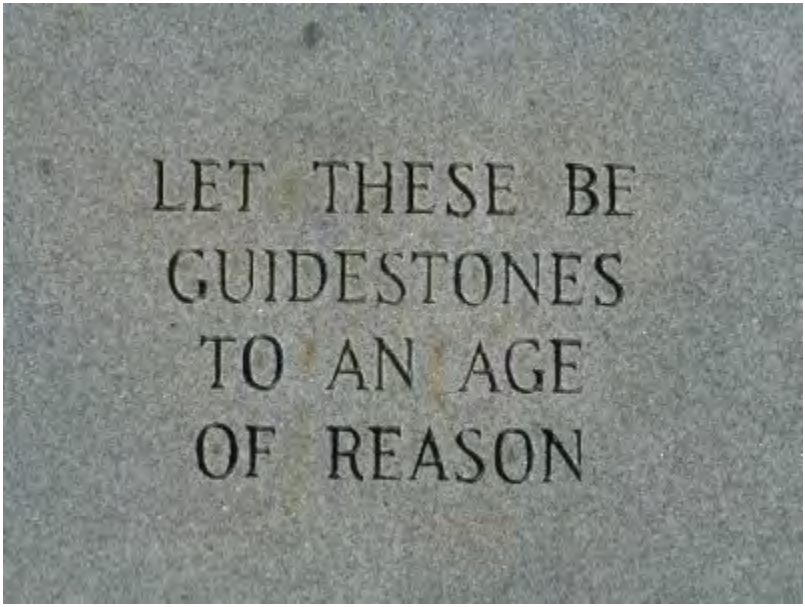
Seeking entry into the Rosicrucian mysteries. Notice the candidate is showing the hand sign of secrecy. Also notice the letters "RC", as in R.C. Christian.

The Rosicrucians are known for publishing three Manifestos, published at the beginning of the 17th century: *Fama*

Fraternitatis Rosae Crucis, Confessio Fraternitatis and *Chymical Wedding of Christian Rosenkreutz.*

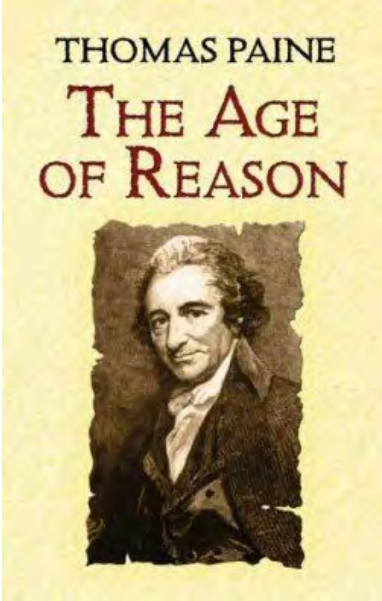
These anonymous works, surrounded by mystery, cryptically introduced the general public to the Rosicrucian philosophy, while announcing a great transformation of the political and intellectual landscape of Europe. The Age of Enlightenment soon followed, accompanied by the fall of feudal Monarchies. The *Georgia Guidestones* seem to accomplish the same functions as the Rosicrucian manifestos, by calling for an important world transformation and maintaining a climate of mystery.

The Age of Reason



Does "Age of Reason" refer to Thomas Paine, a prominent Rosicrucian?

There are numerous references to the concept of "Age of Reason" within the Guidestones. Could they be a reference to the classic work of Thomas Paine entitled … *Age of Reason*?



***The Age of Reason: Being an Investigation of True and Fabulous Theology*, is a deistic treatise written by eighteenth-century British radical and American revolutionary Thomas Paine. The work critiques institutionalized religion and challenges the inerrancy of the Bible. Its tenets advocate reason in place of revelation, a viewpoint that is obviously shared by the authors of the Guidestones.**

It is a known fact that Thomas Paine was a leading member of the Rosicrucian Fraternity in America.

> *"The Rosicrucian Fraternity existed in America prior to the First American Revolution. In 1774, the great Council of Three (the Fraternity's ultimate governing body) was composed of Benjamin Franklin, George Clymer and* ***Thomas Paine****."*
> – The Fraternitas Rosae Crucis, soul.org

In *The Secret Destiny of America*, Manly P. Hall describes

Thomas Paine as an important crusader for the march towards an ideal world government.

> *"Of Thomas Paine it has been said that he did more to win the independence of the colonies with his pen than George Washington accomplished with his sword, Only complete reorganization of government, religion, and education would bring us even today to the perfectionist state Tom Paine envisioned".*
> – Manly P. Hall, The Secret Destiny of America

This thinly veiled to Thomas Paine is another piece of the Rosicrucian puzzle, which leads me to believe that the authors were either Freemasons (who have incorporated Rosicrucian teachings into their degrees) or members of the Rosicrucian fraternity.

Furthermore, as if to make things more obvious, the Georgia Guidestone booklet mentions that Joe H. Fendley Sr., the president of Elberton Granite, as well as many other people involved with the building of the monument, were Masons. Was this the reason of the selection of these men by the anonymous sponsors of the monuments?

> *"Fendley is also involved in fraternal activities. Raised a Master Mason in 1958, he is now a member of Philomathea Masonic Lodge #25 in Elberton, is a York Rite and Scottish Rite 32° Mason, and was admitted in the Yaarab Shrine Temple in Atlanta in 1969. He was President of the Savannah Valley Shrine Club from 1972 through 1973. The Potentate of the Yaarah Shrine Temple awarded Fendley the "Divan Degree of Distinction" in 1973, and appointed Ambassador in 1975."*
> – The Georgia Guidestones Guidebook

IN CONCLUSION

The Georgia Guidestones are a modern-day Rosicrucian manifesto calling for (or announcing) a drastic change in the way the world is managed. The monument is of great importance in the understanding of the forces covertly

shaping today and tomorrow's world. It materializes into stone the crucial link between secret societies, the world elite and the agenda for a New World Order. The push for a world government, population control, and environmentalism are issues that are today discussed on a daily basis in current events. They were not in 1981 when the Guidestones were erected. Can we say that great progress was made?

Many of the rules of the Guidestones do make sense for the preserving of Earth on a long-term basis. But between the idealistic words of the Guidestone's authors and the actual way these policies would be applied on the masses – by power-hungry and greedy politicians – there is a world of difference. Reading between the lines, the Guidestones require from the masses the loss of many personal liberties and to submit to heightened governmental control on many social issues … not to mention the death of 92.5% of the population…and probably not those of the "elite". Is the concept of a democracy "by and for the people", as idealized by the Founding Fathers a mere illusion, a temporary solution until the introduction of a totalitarian world government? Why are the world's citizens not being consulted in a democratic matter? I guess it is easier for the elites to manufacture consent through mass media. But maybe it won't work on everybody…

FUCK
THE
NWO

THE OCCULT SYMBOLISM FOUND ON THE BANK OF AMERICA MURALS

Prominently displayed in the lobby of the Bank of America's Corporate Center are "creepy" frescoes, filled with occult symbols. Even more unsettling is the fact that those images seem to predict events of a radical world change in the not-so-distant future. Are those murals predicting the coming of an occult New World Order? We will look at the occult meaning of the symbols found on the Bank of America frescoes.

A reader sent me pictures of some very odd murals displayed at the Bank of America Corporate Center in Charlotte, NC. Needless to say, they immediately caught my attention, as I was flabbergasted by their symbolism and their message. I also couldn't help relating them to the ominous murals of the Denver International Airport.

Painted by Benjamin Long, the paintings are said to revolve around the themes of "*making/building, chaos/creativity, and planning/knowledge* in *a "daring blend of abstract and realism, set off with touches of gold*".

The three frescoes ruling over the lobby of the Bank of America Corporate Center.

Although we normally read from left to right, there are clues within the frescoes hinting the viewers to read the paintings from right to left. The "planning" stage (visually represented by the fresco on the right) is normally the first step of any process so it would make sense to start from there. There is also alchemical symbolism hinting towards the chronology of the frescoes, so we will begin with the one on the right:

RIGHT FRESCO

The fresco on the right is dubbed *Planning/Knowledge*. An esoteric read of its symbolism reveals exactly what is being planned and what knowledge it is referring to.

MASONIC BOY ON MASONIC FLOOR

We see here a young blond boy standing on a standard Masonic checkerboard pattern floor. His feet are placed at a 90 degrees angle, in accordance with Masonic initiation ritual:

> *"Q. On your return to the Lodge, where were you placed, as the youngest Entered Apprentice?*
>
> *A. In the northeast corner, my feet forming a right angle, my body erect, at the right hand of the Worshipful Master in the east, an upright man and Mason, and it was given me strictly in charge ever to walk and act as such."*
> – Malcolm C. Duncan, Duncan's Masonic Ritual and Monitor

Seemingly underneath the boy are people dressed in business suits, seemingly strategizing while pointing at the Masonic boy. Does the boy represent the "new generation"?

This blond boy is very reminiscent of the blond boy featured

at the center of one of the murals of the Denver International Airport.

Blond boy hammering a sword into a plowshare. Note that the boy is wearing a traditional Bavarian costume … perhaps as in Bavarian Illuminati?

Symbolism overload

Behind the boy is a tree on fire, which is a reference to the Burning Bush of the Old Testament. The Burning Bush is of great importance in Masonic ritual, especially for the 33rd degree, whose members are considered to be "near the Burning Bush".

> *"In the third Exodus it is record that, while Moses was keeping the flock of Jethro on Mount Horeb, "the angle of Lord appeared unto him in a flame of fire out of the midst of a bush", and there communicated to him for the first time his Ineffable Name. This occurrence is commemorated in the Burning Bush of the Royal Arch Degree. In all systems of antiquity, fire is adopted as a symbol of Deity; and the Burning Bush, or the bush filled with fire which did not consume, whence came forth the Tetragrammaton, the symbol of Divine Light and Truth, is considered in the advanced degrees of Freemasonry, like the Orient in the lower, as the great source of true Masonic light; wherefore Supreme Councils of the Thirty-Third Degree date their balustres or official documents, "near the B.B." or Burning Bush, to intimate that they are, in their own rite, the exclusive source of all Masonic instruction".*
> – Albert G. Mackey, Encyclopedia of Freemasonry, Part 1

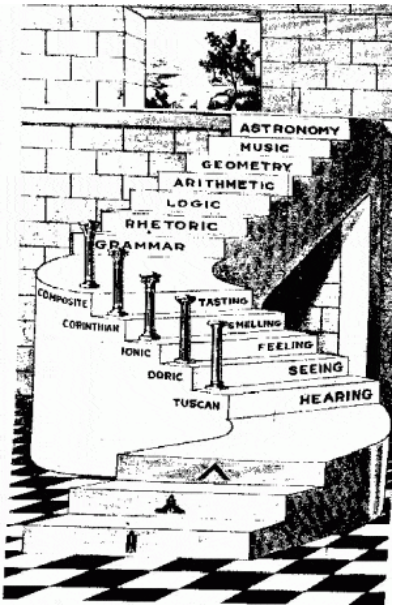
In the background is an Egyptian pyramid, the ultimate symbol of the Mysteries in occult teachings.

A strange feature of the painting is the woman apparently trapped inside a transparent cube, hanging from threads coming from the sky. Does she represent the common man, stuck in the confines of the material world (occultly represented by the cube) and manipulated by unseen the forces from above?

STAIRS AND BLACK SUN

Jacob's ladder and a black sun

On the left of the image are stairs, apparently leading to the heavens, a classic symbol representing the path to illumination/Illuminati through the mysteries of Masonry.

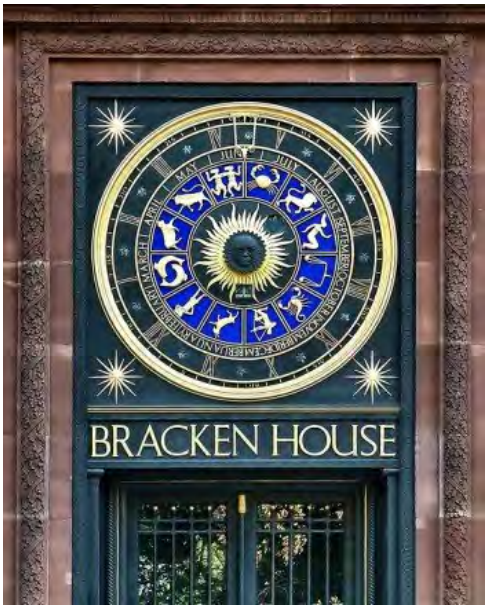


A Masonic engraving depicting stairs leading from the Masonic floor to the "outside"

In the sky is a black sun, another symbol of an esoteric significance. Hermetic traditions teach the existence of two suns, an invisible and etheric one made of pure "philosophical gold" and the material one, the only one the profane can perceive, known as the Black Sun.

In alchemy, the black sun (Sol niger) is the name of the result of the first stage of the *Opus Magnum*. The alchemical Magnum Opus (or Great Work) starts with the "blackening" – the calcination of crude metals – and ends with their transmutation into pure gold.

Today, the symbol of the Black Sun is mostly associated with esoteric Nazism and cults such as the Temple of Set. It is also found in odd places such as:



Bracken House, London. The Black Sun bears the face of Winston Churchill.

...and, once again, the Denver International Airport.

Floor design in the DIA depicting a black sun moving in front of the golden sun

The right fresco, therefore, seems to portray the first step of a "Great Work" that needs to be accomplished, as symbolically represented by the black sun. Men dressed in suits (one of them oddly looks like Adam Weishaupt), seem to be preparing a new generation of Masonic youth. Meanwhile, the "profane" seem to be idling in a translucent cube, controlled by invisible puppeteers.

MIDDLE FRESCO

The middle fresco, *Chaos/Creativity*, depicts a turbulent transitional period. Many details within the painting describe this profound turmoil, which seems to be affecting all parts of society and civilization. We find military and religious figures, people protesting and much more.

Barbwires, nets, and soldiers on the streets tell the viewers that this period of turmoil is also one of oppression. The nun does not seem very pleased either.

At the left of the painting is a person wearing a biohazard suit, hinting at some kind of chemical warfare.

A person in a gas suit

For this reason, and many more, I find this painting very similar to one of the Denver Airport's murals … the most infamous one.

This mural of the DIA portrays a militaristic figure wearing a gas mask and oppressing an endless line of sad people. Chemical warfare, military repression, dead babies … what is there not to like about this image?

If we look at the top of the fresco, we see translucent beings spinning with fire, perhaps implying that the turmoil is also happening on a metaphysical, cosmic or astral level.

Spinning naked bodies in a vortex of fire

This round fiery shape can also be likened to a sun. Its pale golden color and the transparency of its figures can be associated with the intermediate step of the great alchemical work named “Whitening”. Jung compared this step with daybreak, the preparation for the next and final stage, which is the sunrise, characterized by the color red. Which is, of course, the most prominent color of the left fresco.

LEFT FRESCO

The fresco on the left is said to focus on the theme of "*Making/Building*". The main figure of the fresco is a worker holding a shovel, contemplating the work done. In his back pocket is a red piece of cloth, a symbolic detail in the context of this image. There is indeed a great emphasis on the color red in this fresco, which, as mentioned above, is also the color associated with the final step of the alchemical Magnum Opus: Rubedo, the "Red Work".

In occult teachings, alchemical transformation can happen on numerous levels: a material level, where crude metals are transmuted to pure gold, but also on a spiritual and philosophical level, where the profane man becomes a "regenerated man". In secret-society lore, the entire world is considered to be the subject of alchemical transformation; it is said to be an imperfect plane needing to be "transmuted into gold" in order to mirror the heavens, in accordance with

the hermetic axiom “As Above, So Below”. Is a New World Order the “Great Work” of the occult elite?

SLEEPING GIANT

Is he dead or sleeping? And what does “EQ” mean?

An odd detail of the fresco is this man blending with the earth, apparently in deep sleep … or is he buried? This is also reminiscent of the (unsettling) sleeping little boy on the DIA murals.

A helpless little boy sleeping (or dead) under a red blanket

WHAT IS THE MEANING OF THE FRESCOES?

Like most elitist art, the frescoes on display at the headquarters of Bank of America, the largest bank *in* America, tell a story intended to be decoded by those in the know. The frescoes seem to depict three stages of world transformation – planning, chaos, and achievement – and are color-coded to be analogous to the three stages of hermetic alchemy: Nigredo (blackness), Albedo (whiteness) and Rubedo (redness). The frescoes bear many resemblances to the murals of the Denver International Airport, which also depict progressive phases of a profound transformation of society after a period of intense turmoil.

The first fresco displays a wide array of occult symbols, some directly referring to Freemasonry. This is quite astonishing as the painting is in the lobby of the headquarters of the United States' most predominant bank and not in a Masonic lodge … but perhaps there is some overlap. Those who are "in the know" and initiated to the Mysteries are those who are qualified to accomplishing the planning process, which

in this painting seem to be the men in suits, whose ties match the red and white checkerboard floor, and who make plans for the future generation, represented by the blond Masonic boy.

In the second fresco, civil unrest, riots, protests, and repression are all taking place. Historically, the masses only usually go into an outright revolt when their living conditions deteriorate significantly or when hugely unpopular policies get adopted. Does this piece refer to the loss of civil liberties and the rise of a police state? There is also a metaphysical aspect to the image, represented by the spinning naked bodies that appear as the sun, implying that the period turmoil is also happening on a cosmic level.

The last fresco gives a sense of "mission accomplished", with the dominant figure surveying the work, while also conveying the message that "the work is never totally done" as laborers are still hard at work in the underground. This is reminiscent of the movie Metropolis, where a class of workers silently slave away underground to sustain the elite's utopia.

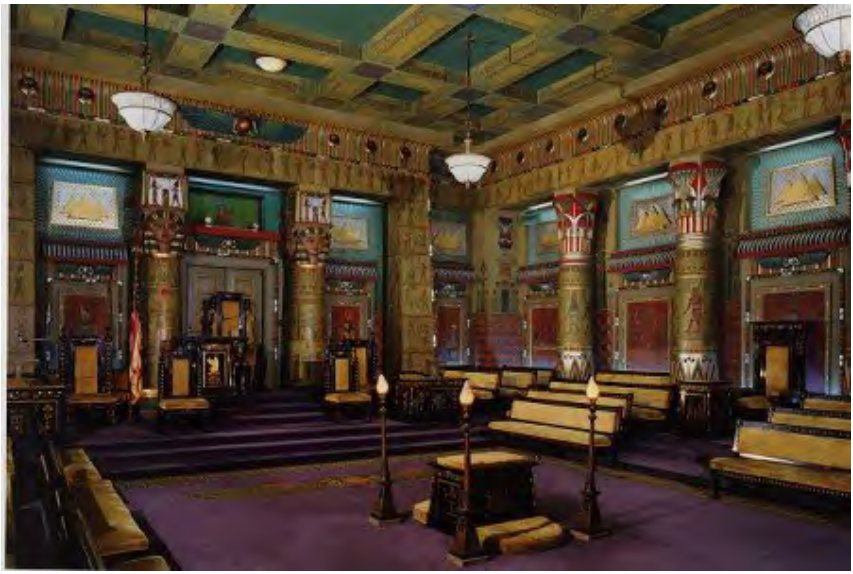
IN CONCLUSION

The Bank of America frescoes are yet another example of the elite's agenda being "hidden in plain sight". These giant images, on display for all to see, but designed to be understood by few, describe the philosophy of the elite rulers, their occult knowledge and their plans for the future.
As it is the case for all works of art, it is possible to interpret these paintings on numerous levels and to come up with different conclusions. It is, however, difficult to ignore the recurrent themes found in the"Sinister Sites" described on The Vigilant Citizen: prevalent occult symbolism, the heralding of a "new era", contempt for the profane masses,

a celebration of repression and war, etc. When comparing the Bank of America frescoes with the art of the DIA and the Georgia Guidestones, we can find a definite consistency in their symbolism, their tone, and their message. This leads me to believe that the same group is behind all of those sites and many more. Whoever they are, we know a few things for sure: they are extremely rich, extremely powerful and they don't really like you … because you are not one of them.

THE OCCULT SYMBOLISM OF THE LOS ANGELES CENTRAL LIBRARY

Built in 1926, the Central Library is an important landmark of downtown Los Angeles. It is the central piece of one of the largest publicly funded library systems in the world, the Los Angeles Public Library (LAPL). Most touristic pamphlets describe the building's design to be inspired by "ancient Egyptian and Mediterranean Revival architecture". As we will see, this choice of design is not simply an aesthetic one, it rather recalls ancient mystery schools of Antiquity. In fact, after decoding the library's many esoteric features, we can safely say that the building is mainly inspired by Freemasonry, which is, in turn, heavily steeped in ancient Egyptian and Mediterranean occultism.



The Egyptian Room of a Masonic Lodge attests to the great importance of Egyptian mysteries in Masonic lore.

The Library's tiled pyramid, two sphinxes, celestial mosaics and other details turn this public space into a true occult temple. Furthermore, the library is definitely built with an elitist state of mind. The true meaning of the art on display seems to be solely intended for initiates of secret societies and not the masses. Before we examine the building's most important features, let's look at the background of its builders.

Bertram Grosvenor Goodhue, architect of numerous buildings of power.

The LA Central Library was designed by Bertram Grosvenor Goodhue, a prominent architect who was recognized and hired by America's most powerful people. His works include governmental and military buildings, churches, libraries and the private houses of politicians.

One of the most recognized elite buildings designed by Goodhue is the headquarters of the *Wolf's Head Society* – a secret society of Yale University. Along with the notorious *Skull & Bones* and *Scroll & Key* – the two other secret societies found at Yale – *Wolf's Head* functions are quite similar to Freemasonry: It is a discreet yet major force influencing one of America's most elite universities. It has held within its ranks members who went on to become prominent politicians, diplomats, lawyers, and athletes.

The insignia of Yale's Wolf Head Society.

Perhaps Goodhue's most notable project is the *Rockefeller Memorial Chapel* of the University of Chicago. Commissioned by America's most powerful tycoon, John D. Rockefeller, the ecumenical Chapel is used for various religious celebrations. Rockefeller stated that the Chapel was meant to be the campus' "central and dominant feature".

The Rockefeller Memorial Chapel.

The Chapel was designed in collaboration with Lee Lawrie, America's foremost architectural sculptor. The duo worked on several other important projects such as Nebraska's State Capitol and the Los Angeles Central Library, the subject of this article.

Sculpture of Bertram Goodhue holding the Rockefeller Chapel by the Rockefeller's favorite sculptor, Lee Lawrie.

ELITE SCULPTOR: LEE LAWRIE

Lee Lawrie

Born in Germany in 1877, Lawrie came to the United States at the age of 5. After learning the craft from some of America's leading artists, Lawrie collaborated with Goodhue on several projects and became America's leading sculptor. His unique style and his knowledge of occult symbolism, ancient mysteries, and Masonic principles apparently made him the elite's artist. Some of his high-profile commissions include the allegorical relief panels of the United States Senate, the Louisiana State Capitol, the statue of George Washington at the National Cathedral in Washington D.C and the Harkness Tower of Yale University.

Lawrie's statue of George Washington at the National Cathedral. Notice the Masonic Square and Compass behind him.

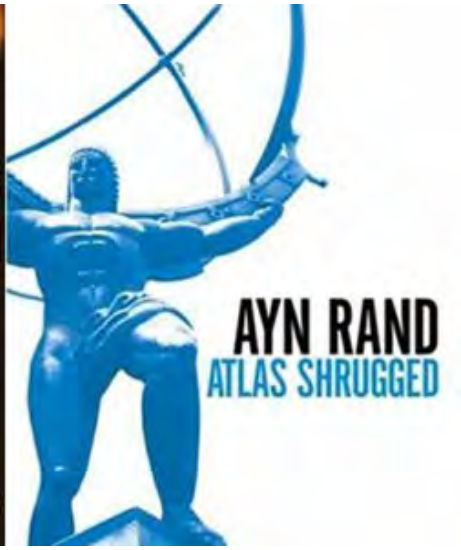
Lawrie's most recognizable works are however displayed at the Rockefeller Center.

Lawrie's *Wisdom*, above the main entrance of 5, Rockefeller Center, NY. The sculpture depicts a gnostic demi-urge holding a Masonic compass.

As described in a previous Vigilant Citizen article entitled Sinister Sites: Rockefeller Center, the complex built by John D. Rockefeller is filled with symbolic art describing the elite's Luciferian philosophy based on the acquisition of divine knowledge (more on this later). Another important piece conceived by Lawrie at the Rockefeller Center is the statue of Atlas.

Lee Lawrie's Atlas at Rockefeller Center.

Atlas is used by the ruling class as a metaphor "for the people who produce the most in society", and therefore "holding up the world" in a metaphorical sense. Not surprisingly, Atlas is associated with some of the most important works of fictions describing the point of view of the elite.



Fritz Lang's *Metropolis* and Ayn Rand's *Atlas Shrugged*: two classic works of fiction describing the vision of the world's occult elite. Both work's promotional material feature Atlas, a metaphor for the elite "upholding the world".

Knowing that Goodhue and Lawrie produced symbolic architecture for America's most prominent tycoons, politicians, and institutions, would you be surprised if the Central Library contained the same?

Facade of the Los Angeles Central Library

The library was originally built in 1926 by Bertram Goodhue. According to the Library's documentation, the architecture's central theme revolved around "illumination through the light of learning". Due to an arson fire in 1986, the building underwent extensive renovations and expansion – but the central theme was faithfully respected. The artwork's spiritual and esoteric undertones make the entire complex a "temple of illumination". It is replete with profound mystical symbolism, sacred geometry, proportions, and allusions to important occult works. The Los Angeles Central Library and the Rockefeller Center are very similar in this regard – not surprising, as Lee Lawrie masterminded both complexes. As it is the case for the Rockefeller Center, the torch of Illumination, representing divine knowledge, is the most important symbol of the Library.

Pyramid of Illumination at the top of the Library

Sitting at the top of the Library is probably the complex' most distinctive feature: A tiled pyramid topped by a golden hand holding a torch. Other than being beautiful and decorative, the Library's apex has a deep occult meaning, clearly inspired by Freemasonry.

First, in occult lore, the pyramid is considered to be the ultimate symbol of the Mysteries. It represents the transition from the material plane to the spiritual world. From the square-shaped base of the pyramid (representing the material world) rise, in mathematical perfection, four triangles (representing divinity). According to many occult researchers, the pyramids of Ancient Egypt were most likely used for the purposes of initiation, where candidates were led to the path of Illumination.

"The more the great Hierophants were at pains to conceal their

absolute Science, the more they sought to add grandeur to and multiply its symbols. The huge pyramids, with their triangular sides of elevation and square bases, represented their Metaphysics, founded upon the knowledge of Nature.“
– Albert Pike, Morals and Dogma

On each side of the pyramid is a sun symbol, the most visual ancient representation of deity.

“The adoration of the sun was one of the earliest and most natural forms of religious expression. Complex modern theologies are merely involvements and amplifications of this simple aboriginal belief. The primitive mind, recognizing the beneficent power of the solar orb, adored it as the proxy of the Supreme Deity.”
– Manly P. Hall, The Secret Teachings of All Ages

Although the sun (or sunburst) is the most common occult symbol to represent the divine, it is however not directly worshiped as a god. It is a visual representation of the divinity. For this reason, the Central Library is replete with references to the sun.

In all the histories of the Gods and Heroes lay couched and hidden astronomical details and the history of the operations of visible Nature; and those in their turn were also symbols of higher and profounder truths. None but rude uncultivated intellects could long consider the Sun and Stars and the Powers of Nature as Divine, or as fit objects of Human Worship; and they will consider them so while the world lasts ; and ever remain ignorant of the great Spiritual Truths of which these are the hieroglyphics and expressions.
— Albert Pike, Morals and Dogma

THE LUCIFERIAN TORCH

Above the pyramid is golden hand holding a torch. There is a reason why this symbol is sitting above all others in the building: It is a perfect representation of the building’s philosophy, Luciferianism.

The original torch is on display inside the Library. There, we can see more of the torch's detail, including the serpent of knowledge intertwining its base.

In Latin, the word "Lucifer" means "light bearer". In occult symbolism, light and fire esoterically represent divine knowledge and enlightenment. A hand holding a lit torch, therefore, represents man's ascent to divinity through the teachings of the Mysteries. The Gnostic interpretation of the story of the Genesis considers the snake (Lucifer) as a positive figure. It has given humans the intellectual faculties to reason and to ascend to divinity by their own means.

> *"Luciferianism represents the ultimate inversion of good and evil. The formula for this inversion is reflected by the narrative paradigm of the Gnostic Hypostasis myth. As opposed to the original Biblical version, the Gnostic account represents a "revaluation of the Hebraic story of the first man's temptation, the desire of mere men to 'be as gods' by partaking of the tree of the 'knowledge of good and evil."*

– Carl A. Raschke,The Interruption of Eternity: Modern Gnosticism and the Origins of the New Religious Consciousness

In occult teachings, Lucifer is not an existing being and is not equal to Satan. While Satan is esoterically associated with the descent to materiality, Lucifer represents the ascent to divinity using the cognitive powers of man. Through the acquisition of the knowledge of the Mysteries, an initiate has the:

> *"opportunity to erase the curse of mortality by direct encounter with the patron deity, or in many instances by actually undergoing an apotheosis, a transfiguration of human into divine".*
> – Ibid.

Masonic authors such as Albert Pike and Albert G. Mackey have referred to the "Luciferian path" and the "energies of Lucifer" to describe the "search for light". The term "Luciferian" is therefore used in the scholarly sense of "bringing enlightenment". Masonic scholars often invoke Prometheus, who stole fire from the gods to bring to man, to describe this concept. For this reason, Prometheus is the central figure of the Rockefeller Center.

Prometheus, the Hellenic equivalent of Lucifer, bringing divine knowledge to humanity at Rockefeller Center.

The references to Lucifer in this library do not stop here.

THE WESTERN FACADE – PHOSPHOR AND HESPER

Western facade of the Library

Conceived by Lee Lawrie, the Western facade of the Library is another nod to the Mystery schools. Two human figures are depicted with the names "Phosphor" and "Hesper" underneath them. This apparently minor detail is perhaps the most significant.

Phosphor (or *phosphorus*) is the Latin word for the planet Venus in the morning, also referred to as the "Morning Star" or the "bringer of light". Those terms are synonymous with Lucifer.

> *"Believing Venus to be two bodies, the Ancient Greeks called the morning star Φωσφόρος, Phosphoros(Latinized Phosphorus), the "Bringer of Light" or Ἑωσφόρος, Eosphoros (Latinized Eosphorus), the "Bringer of Dawn". The evening star they called Hesperos (Latinized Hesperus) (Ἕσπερος, the "star of the evening"). By Hellenistic times, the ancient Hesperos would be translated into Latin as Vesper and Phosphoros as Lucifer ("Light Bearer"), a poetic term later used to refer to the fallen angel cast out of heaven.*
> – William Sherwood Fox, The Mythology of All Races: Greek and Roman

Hesper (or Vesperus) refers to Venus in the evening, the evening star.

> *"The disciples of Pythagoras also highly revered the planet Venus, because it was the only planet bright enough to cast a shadow. As the morning star, Venus is visible before sunrise, and as the evening star it shines forth immediately after sunset. Because of these qualities, a number of names have been given to it by the ancients. Being visible in the sky at sunset, it was called vesper, and as it arose before the sun, it was called the false light, the star of the morning, or Lucifer, which means the light-bearer".*
> – Manly P. Hall, The Secret Teachings of All Ages

So Phosphor and Hesper are two words signifying the same entity, Venus, a celestial body occultly associated with Lucifer, at different stages of evolution. The figure representing Phosphor holds the names of Eastern

philosophers such as Moses, Zoroaster, and Buddha, while Hesper holds the name of Western thinkers such as Socrates, Francis Bacon and Immanuel Kant. These historical figures have not been chosen at random: they all play important roles in the teachings of the Mystery Schools. In fact, Francis Bacon, René Descartes, and Immanuel Kant are central figures of the revival of modern Rosicrucianism and Freemasonry in Western civilization.

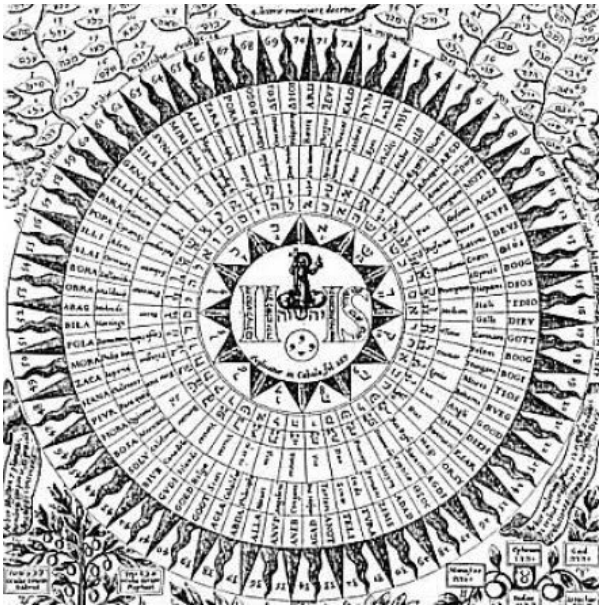
At the top of the wall is the Latin saying *"et quasi cursores vitai lampada tradunt"*. This is a quote from the Roman poem *De Rerum Natura* (On the Nature of the Universe) written by Lucretius and can be translated to "*And like runners they pass on the torch of life*". The "torch of life" can be equated to the occult Mysteries, the hidden knowledge passed down from generation to generation through secret societies. Between Phosphor and Hesper, we see a cavalier passing the "torch of life", or occult knowledge, to the next generation and from the East to the West.

The western facade of the Library, which also serves as the main entrance, is, therefore, a very significant piece representing the enduring existence of mystery schools through Luciferian philosophy. All of this, and we haven't even stepped inside the building.

9-Feet wide globe chandelier

Situated right under the pyramid on the top of the building, this globe chandelier is composed of cast bronze and, according to the Library's documentation, weighs one ton. It was designed by Goodhue associates and modeled by Lee Lawrie.

The globe is surrounded by a ring containing the signs of the zodiac and is illuminated by 48 lights. The ring is attached to chains leading to the sunburst on the ceiling. As seen earlier, the sunburst is an ancient symbol representing divinity. This design is reminiscent of qabbalistic engravings representing the 72 names of God.



The seventy-two names of God from Kircher's *OEdipus Ægyptiacus*. Like the library's globe chandelier, this qabbalistic engraving bears the symbols of the planets and the signs of the zodiac.

Do the lights surrounding the globe represent the "circle of the illuminated", the hidden rulers of the earth, who are connected to divinity through Gnosis? Do the 48 lights, mirroring the 48 sunrays, represent the hermetic axiom "As Above, so Below"?

> *"Despite statements to the contrary, Masonry is a religion seeking to unite God and man by elevating its initiates to that level of consciousness whereon they can behold with clarified vision the workings of the Great Architect of the Universe. From age to age the vision of a perfect civilization is preserved as the ideal for mankind. In the midst of that civilization shall stand a mighty university wherein both the sacred and secular sciences concerning the mysteries of life will be freely taught to all who will assume the philosophic life. Here creed and dogma will have no place; the superficial will be removed and only the essential be preserved.* ***The world will be ruled by its most illumined minds,***

and each will occupy the position for which he is most admirably fitted. (...)

The perfect government of the earth must be patterned eventually after that divine government by which the universe is ordered."
– Manly P. Hall, The Secret Teachings of All Ages

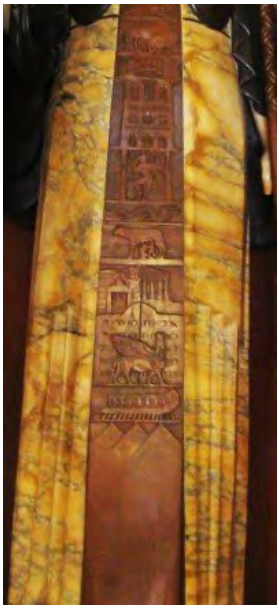
THE STATUE OF CIVILIZATION

In a remote alcove at the end of a checkerboard-patterned floor, the Statue of Civilization stands above a staircase flanked by two sphinxes. According to library documentation, the Lee Lawrie's statue "symbolizes everything the library represents". Her left hand holds a torch tipped with a flame and her right hand holds a book containing quotes which are, incidentally, quite important in Freemasonry:

"In the beginning was the word." (Greek)
"Knowledge extends horizons." (Latin)
"Nobility carries obligations." (French)

“Wisdom is in the truth.” (German)
“Beauty is truth – truth beauty.” (English)

On the statue is a carved panel containing symbols of ancient and modern civilizations.



Panel on the Statue of Civilization’s robe

From bottom to top:

– Blank for unknown ages of man
– Pyramids of Egypt
– Ship for Phoenicia
– Winged Bull for Babylonia & Tablets for Judea
– Lion Gate of Palace of Ninos & Parthenon for Minoan and Grecian civilizations
– Wolf with Romulus and Remus for Rome
– Dragon for China
– Siva for India
– Notre Dame for Medieval Christian Europe
– Plumed Serpent Head for Maya
– Buffalo, Covered Wagon, and Liberty Bell for United States of America

Once again, these civilizations were chosen for their importance in Masonic history as they are known to have passed down occult mysteries. The blank space at the bottom-most probably refers to Atlantis, the lost civilization, which, according to occult texts, was at the origin of Hermetism. The building representing Medieval Christian Europe, Notre Dame de Paris, was built by the Knight Templars, the order considered to be the ancestors of modern Freemasons.

The Sphinxes

One of the Sphinxes guarding the Statue of Civilization

In occult symbolism, sphinxes are the guardians of the Mysteries, protecting esoteric secrets from the eyes of the profane. The official website of the Library describes the sphinxes:

> *"In black unveined Belgian marble with bronze headdresses, the sphinxes symbolize the hidden mysteries of knowledge and guard the approach to the Statue of Civilization."*
> – Source

Each sphinx carries a book containing quotes from Plutarch's Morals ("On Isis and Osiris")

> Left Sphinx – "I am all that was and is and is to be and no man hath lifted up my veil."
>
> Right Sphinx – "Therefore the desire of Truth, especially of that which concerns the gods, is itself a yearning after Divinity."

The first quote is incredibly significant in Masonic mysteries as Illumination is metaphorically equated to the "lifting of the veil of Isis". For this reason, Freemasons dub themselves the "Widow's Sons", the widow being Isis, the goddess who lost her husband Osiris.

> *"Though few ever discovered her identity, she was Sophia, the Virgin of Wisdom, whom all the philosophers of the world have wooed. Isis represents the mystery of motherhood, which the ancients recognized as the most apparent proof of Nature's omniscient wisdom and God's overshadowing power. To the modern seeker she is the epitome of the Great Unknown, and only those who unveil her will be able to solve the mysteries of life, death, generation, and regeneration."*
> – Manly P. Hall, The Secret Teachings of All Ages

The second quote sums up the entire purpose of occult secret societies: to seek godliness through the knowledge of the Mysteries.

The symbolism of these sculptures is therefore extremely powerful and revealing: Civilization, the force behind nations, politics, culture, economics, and citizenship is guarded by the symbol of the Mysteries. The statue basically says: Secret societies have guided the evolution of civilization since ancient times and will continue to do so.

Eight-pointed star at the LACL

Embedded in the floor, at a central point of the Library, is an eight-pointed star, a symbol known as the star of Ishtar.

A version of the ancient Mesopotamian eight-pointed star symbol of the goddess Ishtar (Inana/Inanna), representing the planet Venus as morning or evening star.

Ishtar is the Assyrian and Babylonian goddess of fertility, love, war, and sexuality and is considered by the Babylonians to be "the divine personification of the planet Venus. The story of her descent into the underworld in search presumably for the sacred elixir which alone could restore Tammuz to life is the key to the ritual of her Mysteries. Perhaps for this reason, the symbol of the star of Ishtar is often found in the lower levels of occult buildings, such as the Manitoba Legislative building. Does this symbol represent the underworld?

The star of Ishtar at the Manitoba Legislative Building

IN CONCLUSION

To most people, the Los Angeles Public Library is nothing more than a functional building, which happens to be beautifully ornamented. When one understands the occult symbolism displayed around the complex, the Library turns into a temple of illumination, dedicated to occult mysteries and Masonic principles. It is a celebration of the accomplishments of the Luciferian elite and of the prevailing of its occult philosophy. The fact that the library is dedicated to secret societies, despite the fact that the LAPL is publicly funded, tells volumes about the true nature of America's power.

After reading this article, some might ask: "If seeking knowledge is a Luciferian trait, and if Lucifer is traditionally associated with evil, does it mean that seeking knowledge is wrong?". Heck no. Seeking knowledge will never be wrong

and being ignorant will never be right. Knowledge leads to wisdom and discernment while ignorance leads to confusion and bewilderment. Furthermore, it is only by fully understanding the forces at work in the world that one becomes in a position to truly accomplish good in society. Conversely, an ignorant person can easily be manipulated by deceivers to become their unknowing accomplices. No matter what term is used to describe the search for Truth, it will always be the noblest of deeds, regardless of one's creed or religion. The faculties of learning and understanding are not the exclusivity of one group of people. They are gifts endowed to all humans and it is our duty to make the most of them. The most important thing to consider is this: Do you use knowledge to guide, inspire and enlighten or do you use it to control, manipulate and deceive? We have seen in previous articles how the elite uses their knowledge to manipulate the masses. What will you do with yours?

SINISTER SITES: IRS HEADQUARTERS, MARYLAND

The IRS was originally created as a “temporary measure” during wartime but there is nothing temporary about it now. The gigantic IRS complex in New Carrollton, Maryland was built in 1997 and is still growing today, indicating that this institution is indeed here to stay. This modern building has all of the state-of-the-art amenities one can think of, but it is the odd public art in front of it that is the most noteworthy. While these sculptures might be merely “decorative” to most people, they conceal a meaning that is infinitely profound to those who are versed in occultism. In fact, fully understanding the origins and the meaning of the symbols in front of the IRS building means understanding who is truly in power in America (and around the world). It also provides the key to understanding what they believe in and how they perceive the masses.

The IRS is not known to be a very artistic institution and there is not much art present at its headquarters in Maryland. However, the few pieces that are on display manage to convey everything that needs to be known about those who built the complex.

GENERAL LAYOUT

The entrance to the IRS headquarters is guarded by two black and white pillars made of the highest quality marble, topped with white hands. Between the two pillars is a dark pyramid with a metallic capstone on which is written “We the People”.

The art in front of the IRS Headquarters features a pyramid with a capstone between two pillars. The black and white stripes refer to the Hermetic concept of duality.

What does all of this represent? Here's an "official" description:

> "The most striking elements are the huge, white marble hands atop each column. Each hand points skyward, one with the forefinger extended; the other is an open hand, the fingers ever so slightly cupped.
>
> The 1997 work is called "Vox Populi," which is Latin for "the voice of the people." The hand with the raised index finger represents deliberation, argument, the gesticulation of a speaker giving his or her opinion. The hand with an open palm represents the act of voting or taking an oath."
> – The Washington Post, "The Big Hands of the Law"

That is all well and good, but what does "Vox Populi" have to do with the IRS? Can citizens weigh in or vote on anything about the IRS? Why are the pillars black and white? Why is there a pyramid with a capstone in the middle? As it is the case for most occult symbols, there's as basic (and unsatisfactory) interpretation given to the masses and a "real" meaning for those in the know. For those in the know, the art is a nod to the highest degrees of Freemasonry.

This Masonic monument in Israel contains exactly the same elements: A pyramid with a capstone between two pillars. The stripes on the ground represent duality.

Let's look at each element of this (not so) public art.

TWIN PILLARS

The symbolism of the twin pillars is ancient and profound. It refers to the core of hermetism which is the basis of secret society teachings. The pillars represent duality and the union of opposites. In Freemasonry, the twin pillars are called Jachin and Boaz.

> *" These two pillars respectively connote also the active and the passive expressions of Divine Energy, the sun and the moon, sulphur and salt, good and bad, light and darkness. Between them is the door leading into the House of God, and standing thus at the gates of Sanctuary they are a reminder that Jehovah is both an androgynous and an anthropomorphic deity."*
> – Manly P. Hall, The Secret Teachings of All Ages

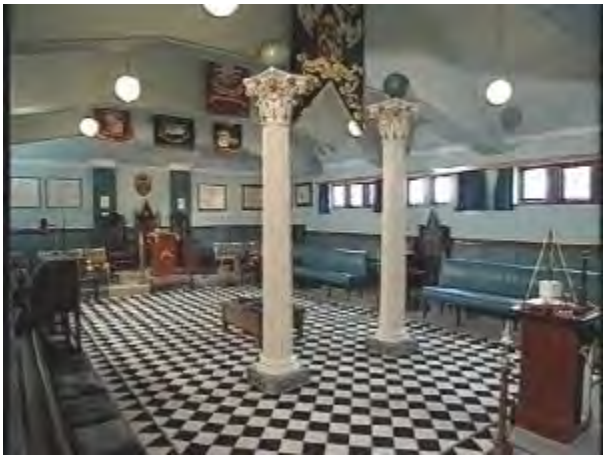
Two pillars guard the entrance of the IRS building the same way pillars guard the entrance of Masonic temples.

Masonic art depicting the twin pillars named guarding the entrance of a Masonic temple.

While not all pillars are necessarily Masonic, those in front of the IRS building contain other features that leave no doubt regarding their secret society connection.

The IRS pillars feature exactly 13 black and white stripes and a very significant hand sign.

Sharply contrasting with the rest of the building, the pillars are stripped in black and white, a pattern evoking duality. This concept visually represented on the Masonic mosaic pavement.



The black and white checkerboard floor is probably the most important feature in Masonic lodges.

To make things even more explicitly Masonic (for those in the know) each pillar is comprised of exactly 13 stripes, a number that is of the utmost importance in Masonic lore. Considering the constant attention to occult numerology in Masonic art, this fact alone should be very telling.

Above each pillar are white marble hands. It is interesting to note that formal Masonic attire requires white gloves. One of the hands points upwards, towards the sky. While the official meaning claims that it refers to the act of public discussion, this hand sign, placed in the esoteric context of the artwork, takes on a much more ancient and mystical meaning.

Named the “hand to god”, the “sign of Preservation” or the “hand of the Mysteries”, the sign of the hand pointing upwards can be found in many works of art that bear an esoteric meaning. It is nearly always associated with figures that are seen to possess “knowledge from the gods”.

The classic depiction of Hermes always depicts him pointing towards the heavens. Known as the "messenger of God", Hermes is a central figure in Masonic lore. He is considered to be the teacher of theurgic sciences, therefore helping humanity ascend towards godhood (the word Hermetism derives from Hermes).

***"Plato, an initiate of one of these sacred orders, was severely criticized because in his writings he revealed to the public many of the secret philosophic principles of the Mysteries."* – Manly P. Hall. In this classic depiction of Plato by Raphael, he is pointing upwards.**

This large carved "hand to God" comes from an early 20th century Masonic Lodge in Wisconsin. The index finger pointing to the sky symbolizes the Sign of Preservation, a prayer for protection.

This Masonic item for sale features the same hand sign as found in front of the IRS building.

In the context of esoteric teachings, a human pointing

towards God represents the ultimate goal of the Mysteries: Ascending from the state of a mere mortal to achieve godhood.

The hand above the other pillar does not point towards the sky but is rather opened. While pointing towards somewhere means moving in that direction, an opened palm is traditionally associated with “stop” or “halt”. In Masonic symbolism, the twin pillars are often topped with contrasting symbols (the sun and the moon or globes representing earth and heavens). Could the white hands above the pillars represent the same opposite notions of godhood (pointing towards god) and earthly materiality (halt sign)?

On these Masonic pillars are etched various quotes regarding the U.S. Constitution and the Bill of Rights. Some of them are quite odd in such this one by Barbara Jordan:

“The Bill of Rights was not ordained by Nature or God.”

Considering the fact that a bunch of laws blatantly violating the Bill of Rights (notably the First and Fourth Amendment) were enacted shortly after this building was erected, one can ask if this quote wasn’t some kind of a warning. As we see new police-state-style laws violating privacy, free speech and

encouraging oppression, we can definitely conclude that the elite views the Bill of Rights as something “very human, very fragile” that can easily be violated. While the above quote can be interpreted as a reminder to not take the Bill of Rights for granted, in the context of its location, it conveys an unsettling message about how it can easily be tampered with.

THE PYRAMID

Between the two pillars is the most recognizable symbol representing the occult elite: A pyramid with a shiny capstone. On the pyramid is written the US Constitution, which famously starts with “We the People”. A close look at the sculpture leads to several questions.

First, why is the U.S. Constitution etched on a symbol that is associated with occult secret societies whose highest degrees are restricted to “elite men”? Isn’t there a contradiction here? Second, in occult elite symbolism, the base of the pyramid represents the masses, while the capstone represents the “illuminated”. Conveniently enough, the words “We the People” is written on the charcoal-colored based. Does the capstone (which is placed above the pyramid and the U.S. Constitution) mean that the elite is above the law?

IN CONCLUSION

Far from being decorative, the art in front of the IRS building in Maryland describes the true source of power behind the American government, its spiritual and political philosophy, and its perception of the masses.

While the IRS doesn't shy away from collecting money from every single American worker in the United States, the occult symbolism in front of its headquarters is definitely not meant for every single American worker. It is meant to be understood by a very few "select" ones. The fact that a public building is adorned with symbols of an elite secret society is abhorrent.

Contrarily to the "official" meaning of the pointing hand, no citizen has a say on the policies of these institutions or even what they display in front of their building. It is rather those in the capstone who dictate what will happen to "We the People". As the official IRS motto goes: *Service plus Enforcement equals Compliance*. Maybe the finger that is pointing upwards should be the middle one.

SINISTER SITES - THE EU PARLIAMENT

Ever since its completion on December 14, 1999, the EU parliament has raised eyebrows and questions regarding its structure. The main tower, called the "Louise Weiss" building, looks peculiar and modernist. Why does it look unfinished? Promoters say it reflects the "unfinished nature of Europe". However, some research on the subject reveals the dark and deep symbolism of the building. Exposing the real source of inspiration behind the Louise Weiss building is exposing the esoteric beliefs of the world elite, their dark aspirations and their interpretation of ancient scriptures.

We'll go straight to the point: the Louise Weiss building is meant to look like painting "*The Tower of Babel*" by Pieter Brueghel the Elder in 1563. The story says that the Tower of Babel was never completed. So, the UN Parliament is basically continuing the unfinished work of Nimrod, the infamous tyrant, who was building the Tower of Babel to defy God. Do you think this is a good source of inspiration for a "democratic institution"?

Nimrod and the Tower of Babel

The story of Nimrod and the Tower of Babel appears in numerous texts of ancient cultures including Hebrew, Islamic, Greek, and Kabbalah. Nimrod is said to be the founder and the king of the first empire after the Flood. His realm includes Babylon (Babel), Uruk, Akkad and Calneh. He

is known to be a king that brought tyranny to the people while seeking to eliminate religious beliefs.

> *"Now it was Nimrod who excited them to such an affront and contempt of God. He was the grandson of Ham, the son of Noah, a bold man, and of great strength of hand. He persuaded them not to ascribe it to God, as if it were through his means they were happy, but to believe that it was their own courage which procured that happiness. He also gradually changed the government into tyranny, seeing no other way of turning men from the fear of God, but to bring them into a constant dependence on his power… Now the multitude were very ready to follow the determination of Nimrod, and to esteem it a piece of cowardice to submit to God"*

According to biblical accounts, Babel was a city that united humanity, all speaking a single language and migrating from the East. It was the home city of Nimrod. He decided that the city should have a tower so immense that "its top should be in the heavens". That tower was however not for worship and praise of God, but was dedicated to the glory of man with a motive of making a 'name' for the builders. The Midrash version of the story even adds that the builders of the Tower said:

> *"God has no right to choose the upper world for Himself, and to leave the lower world to us; therefore we will build us a tower, with an idol on the top holding a sword, so that it may appear as if we intended to war with God".*

God, seeing the blasphemous nature of the Tower, gave each person a different language to confuse them. Unable to continue the work, the people scattered throughout the world.

The symbolism of the EU Parliament

So the construction of the EU Parliament in the image of the Tower of Babel sends the message that Nimrod had the right

philosophy and his Tower of Babel was a good idea. So we are looking for:

1. A gradual introduction of tyranny
2. The elimination of the worship of God to introduce dependence on power
3. All people speaking the same language and the same religion
4. Rejecting God while trying to become gods

You know what? Those are major precepts of the esoteric beliefs of the world elite. They are not Christians or anything related. Their belief system is based on the Mystery Religions (pagan rituals, worship of the Sun, considering Lucifer as the one who gave light to the human race, seeing God as a force wanting to keep humans in the dark). Their New World Order will have evacuated all worship of God, introduced a single language and changed democracy to tyranny.

The Banned Poster

Do I sound a little “out there”? Did I read too much into this building? The answer is: NO. Here is the OFFICIAL poster promoting the EU Parliament:

EU Poster

We see the people of Europe rebuilding the Tower of Babel. Here are some points to note: First, we have a confirmation that the Louise Weiss building was truly inspired by the Tower of Babel. The poster recreated the exact tower on Pieter Brueghel's painting, even making sure to include the broken part of the foundation. There is NO question there. Second, the slogan: "Europe: Many Tongues One Voice" refers to God confusing the people with many languages. The Parliament will effectively reverse God's punishment to teach a lesson concerning idolatry and arrogance. Third, look closely at the stars at the top. Do they look strange? They are upside down aka **reversed pentagrams**. The symbolism behind pentagrams is extremely deep and complex but we can say that a regular pentagram refers to "Good Ruling" and a reverse pentagram refers to "Evil Ruling".

This poster has been banned due to protests by numerous groups. It is however extremely revealing and proves the esoteric mindset of the builders of the European Union's Parliament.

The Abduction of Europa

This statue, standing in front of the Winston Churchill building, refers to ancient mythology and depicts one of the most ancient representations of Europe. It is based on a story where Zeus disguised himself as a white bull in order to seduce the princess Europa who was gathering flowers. When she approached the bull and got on its back, the bull

seized the occasion to run away with her and eventually rape her (I'm giving you the non-censored version of the story).

So the woman (who represents Europe) on top of this bull is about to get raped. OK, weird. Anyways, it represents Good vs Evil, Sun vs Moon and all of that. An integral part of the Mystery Religions. Learn about this.

In Conclusion

The European Union is a superstate that currently includes 27 countries (more in the future). The same faith awaits American and Asian countries, who are bound to unite under the same flag and currency to create other superstates. Those are the building blocks towards a Single World Government, a goal actively sought by the world elite. The EU Parliament is the first monument representing a superstate and reveals, through its intense symbolism, hatred of religion, plans for a New World Order and their subtle endorsement of tyranny.

SINISTER SITES - ROCKEFELLER CENTER

"How can the site of the most famous skating rink in the world be considered sinister? You know the one that's in all romantic comedies…the best first date activity ever!? And what about that huge Christmas tree that we see in ALL holiday movies? That's not sinister, that's magical!".

If that's what you're thinking right now, you should probably press pause on your *You've Got Mail* Deluxe Edition DVD and read on. If you're not surprised that a center called "Rockefeller" contains tons of occult and even Luciferian symbolism, as well as references to a New World Order, then you should also read on because I will reinforce what you're already thinking, and everybody likes that.

This complex of 19 commercial buildings is situated between Fifth and Seventh avenues in New York City and is famous for its Art Deco style. It is one of the last building projects in the United States to have incorporated a program of public art. The submissions chosen all fit a particular philosophy and some artists have been asked to change their work so it fits the theme of the Rockefeller Center which is: **Luciferianism**.

LUCIFERIANISM

> *The Devil—Lucifer—is a force for good (where I define 'good' simply as that which I value, not wanting to imply any universal validity or necessity to the orientation). 'Lucifer' means 'light-bringer' and this should begin to clue us in to his symbolic importance. The story is that God threw Lucifer out of Heaven because Lucifer had started to question God and was spreading*

dissension among the angels. We must remember that this story is told from the point of view of the Godists (if I may coin a term) and not from that of the Luciferians (I will use this term to distinguish us from the official Satanists with whom I have fundamental differences). The truth may just as easily be that Lucifer resigned from heaven.
-Max More

Modern Luciferianism takes its roots from Gnostic teachings as well as ancient Egyptian and Babylonian paganism. God of the material world is seen as a stubborn and sadistic figure who seeks to keep mankind into perpetual darkness while Lucifer is the savior of humanity by giving it the gift of knowledge. If we reinterpret the Adam and Eve story through Luciferian glasses, the serpent is actually the "undercover savior" who defied God and gave humans the opportunity to become gods themselves. He is credited to have unleashed man's awesome potential.

"Luciferianism represents a radical revaluation of humanity's

> *ageless adversary: Satan. It is the ultimate inversion of good and evil. The formula for this inversion is reflected by the narrative paradigm of the Gnostic Hypostasis myth. As opposed to the original Biblical version, the Gnostic account represents a "revaluation of the Hebraic story of the first man's temptation, the desire of mere men to 'be as gods' by partaking of the tree of the 'knowledge of good and evil'"*
> -Raschke 26

Luciferians seek during their lifetime to reach a higher level of being by obtaining **illumination** (often represented by a torch). An illuminated person or (Illuminatus) has gained enough mystic knowledge and spiritual attainment to reach a god-like status. Ancient Mystery religion promises the:

> *"opportunity to erase the curse of mortality by direct encounter with the patron deity, or in many instances by actually undergoing an apotheosis, a transfiguration of human into divine*".
> -Raschke 26

Luciferians do not necessarily worship "the Devil" as a metaphysical entity. Lucifer symbolizes the cognitive powers of man, its potential to reach godliness by its own means. Luciferians believe that those attributes will eventually dethrone God and bring humans to their rightful place, as deities. This doctrine is fully embodied by **humanism** and its technological counterpart **transhumanism**. Clothed in an acceptable phrasing inside a Judeo-Christian context ("humanist" sounds less threatening and evil than "Luciferian"), these philosophies are now part of popular culture. Through technological advancements and scientific breakthroughs, extremely wealthy figures like Ray Kurzweil are publicly seeking to reach technological immortality. Transhumanist intellectual Max More has stated in his essay:

> *God, being the well-documented sadist that he is, no doubt wanted to keep Lucifer around so that he could punish him and*

try to get him back under his (God's) power. Probably what really happened was that Lucifer came to hate God's kingdom, his sadism, his demand for slavish conformity and obedience, his psychotic rage at any display of independent thinking and behavior. Lucifer realized that he could never fully think for himself and could certainly not act on his independent thinking so long as he was under God's control. Therefore he left Heaven, that terrible spiritual-State ruled by the cosmic sadist Jehovah, and was accompanied by some of the angels who had had enough courage to question God's authority and his value-perspective.

Lucifer is the embodiment of reason, of intelligence, of critical thought. He stands against the dogma of God and all other dogmas. He stands for the exploration of new ideas and new perspectives in the pursuit of truth.
-Max More

So, what does all of this have to do with the Rockefeller Center? The sculptures, the bas-reliefs, and the murals all refer to the same theme: **the triumph of Man over God through the acquisition of knowledge.**

PROMETHEUS FOUNTAIN

This statue depicts Prometheus, a Titan of Greek mythology known for his great intelligence. He has however betrayed the god Zeus by stealing fire and giving it to mankind. He is, therefore, credited to have taught mankind the arts of civilization such as writing, mathematics, agriculture, medicine, and science. Zeus then punished Prometheus for his crime by having him bound to a rock while a great eagle ate his liver every day only to have it grow back to be eaten again the next day.

> *Prometheus [the name means Forethought] was a not a fool, but why else would he rebel against Zeus? He tried to trick Zeus (who knows all and sees all) with a false sacrifice. How foolish can you get? Prometheus also stole fire from Zeus and gave it to the primitive mortals on the earth. Zeus did not punish Prometheus alone, he punished the entire world for the effrontery of this rebel god.*
> -Stewart

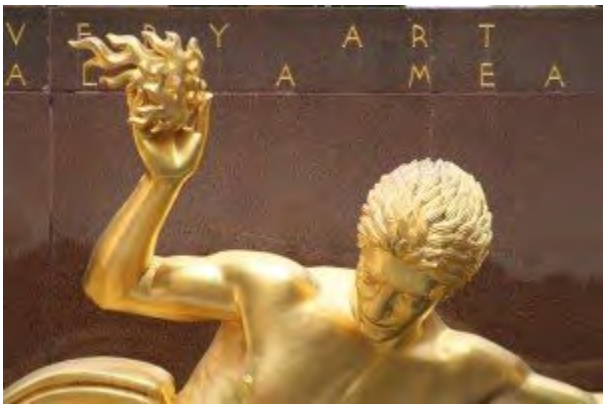
The Judeo-Christian equivalent of this myth is **Lucifer**, who

has brought the gift of consciousness to humanity, as the serpent in Adam and Eve.

Prometheus	**Lucifer**
Blessed with great intelligence	Blessed with great intelligence
Saw great potential in mankind	Saw great potential in Adam and Eve
Defied Zeus' authority	Defied God's authority
Called the "Fire Bringer"	Called the "Light Bringer"
Severly punished by Zeus (tied up and had liver eaten by eagle daily)	Severly punished by God (expelled from the Heavens)
Humanity suffered the wrath of Zeus	Humanity suffered the wrath of God

Prometheus is the Hellenic equivalent of the Judeo-Christian Lucifer and is often used as the symbol of enlightenment.

> *Some classically-educated Free Masons and those inspired by their work used "luciferian" in the scholarly sense of "bringing enlightenment", invoking Prometheus who stole fire from the gods to bring to man. Polemicists linked such Masonic usage with sects worshiping Lucifer, which have had persistent groups of followers since the Middle Ages.*
> –Wikipedia



Paul Manship's sculpture featured in the Sunken Plaza of the Rockefeller Center portrays Prometheus holding the fire stolen from Zeus and gliding towards humanity. He lies inside a ring in which are outlined the signs of the Zodiac. Behind the statue is an inscription saying:

> *"Prometheus, teacher in every art, brought the fire that hath proved to mortals a means to mighty ends."*

“Mighty ends” means reaching enlightenment and achieving godliness. This artwork basically sums up the Luciferian doctrine and acts as the central figure around which the Rockefeller Center’s art program revolves around.

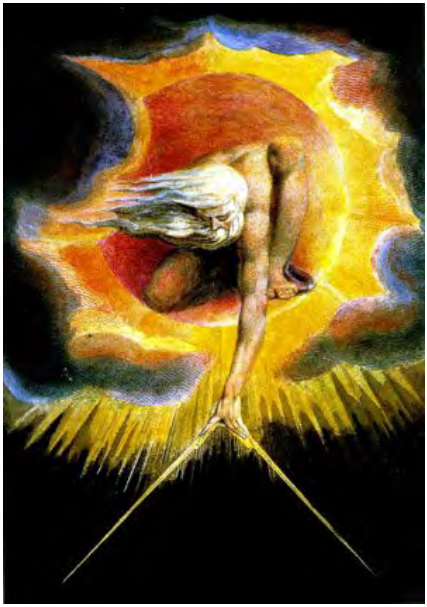
PROMETHEUS’ CREATIONS

Flanking the statue of Prometheus are Youth and Maiden. These are the first humans created by Prometheus out of clay.

This is the setting: Prometheus (aka the Hellenic Lucifer) is located at the center of the Sunken Plaza and is flanked by his creation, mankind. In other words, we are Prometheus' sons and daughters.

URIZEN OR THE DEMIURGE

On top of the entrance of the GE Building is this impressive Art Deco frieze. It depicts a bearded man holding a huge compass and a quote from the Book of Isaiah. This is a direct reference to William Blake's "Urizen" engravement, where God is a bearded man holding a compass.



This image is featured in Blake's "Book of Urizen", released in 1794. This English author is known for his rich mythology, cryptic poems, and prophetic imagery. This particular piece represents Urizen, the god of the material world. His traits are almost identical to the Gnostic god called "demiurge", an inferior creator deity, who built a flawed world that imprisons man into the material realm. The Book of Urizen reflects the basic tenets of Luciferianism, where the Good versus Evil struggle as described and Judeo-Christian philosophies are inverted.

> *"Blake's work is thus an unprecedented and confounding critique of the very cornerstones of Judeo-Christian civilization: the Word and the Law. Evil is traditionally represented as a turning away from the one or the other – from Satan's non servatim to the*

> *eating of the "forbidden fruit", but here the Word and the Law are literally presented as manacles closing away the boundless possibility of the universe to the dull prison of the senses and the holy books. Science and religion cease to be opposing forces in Blake's understanding, instead becoming obstacles to true knowledge – one by binding sight in the laws of the material universe, the other by binding thought in the words of the holy books. In this sense, the only possible "Good" as far as Blake is concerned, is the rebellion of sight – growing to see multiple possibilities through ecstatic vision. For Blake this probably meant mystical and artistic gnosis, but intellectually it can be applied to all kinds of pluralist, multilateral thinking, if not to literal "mind-expansion".*
> -Daniil Leiderman

The Gnostic god featured at the entrance of GE building holds a huge compass which is used as a tool of creation. We find here a not-so-subtle reference to Freemasonry, where the compass is used by the "Great Architect" to shape the physical world.

Under Urizen we find the quote from the Book of Isaiah:

> "*Wisdom and knowledge shall be the stability of thy times*".
> – Book of Isaiah 33:6

The book of Isaiah as a whole contains prophecies of future times, predicting the fall and punishment of Babylon (both ancient and future "Babylon the Great"). The quoted verse describes what will sustain people in these prophesied times of great tribulations: knowledge and wisdom. Isaiah's cryptic text describes a time where "nobody in Jerusalem shall be ill", seemingly referring to times where science and technology would be advanced enough to cure man's sickness. In this context, the "great tribulations" refer to the coming of a New World Order, where all countries would be united under a single world government, an admitted goal of the Rockefeller family.

SWORDS INTO PLOWSHARES

This relief refers to Isaiah 2:4 and depicts swords turning into plowshares. Here is the biblical verse:

> *He will judge between the nations*
> *and will settle disputes for many peoples.*
> *They will beat their swords into plowshares*
> *and their spears into pruning hooks.*
> *Nation will not take up sword against nation,*
> *nor will they train for war anymore.*
> -Isaiah 2:4

Again, this is a subtle yet very direct allusion to a New World order. The verse describes a whole with one court for all nations, one government for all nations and the coming of an era of world peace. The image of swords being beaten into plowshares is also prominently shown on one of the New World Order murals of the Denver International Aiport. Members of the Rockefeller family have always been actors working towards a one-world government and it is

not surprising to find references to this plan etched on their buildings. David Rockefeller stated in his memoirs

> “For more than century, ideological extremists at either end of the political spectrum have seized upon well-publicized incidents to attack the Rockefeller family from the inordinate influence they claim we wield over American political and economic institutions. Some even believe we are part of a secret cabal working against the best interests of the United States, characterizing my family and me as “internationalists” and of conspiring with others around the world to build a more integrated global political and economic structure – one world if you will. It that’s the charge, I stand guilty, and I am proud of it”.
> -Memoirs, David Rockefeller p.405

Question is: Were they already aware of a plan for a New World Order in the 1930’s when the Plaza was built? Answer: Yes, yes they were. The idea isn’t new at all.

ATLAS

Guess why Atlas has been forced to carry the celestial world on his shoulders? Because he defied Zeus the god. The north-south axis of the armillary sphere on his shoulders points to the North Star as viewed from New York City. Laid across Atlas's shoulders is a wide, curved beam that displays a frieze of the traditional symbols for Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, and Neptune. Adjacent to Earth (over Atlas's right forearm) is a small crescent symbolizing the Moon. Affixed to one of the sphere's rings are symbols for twelve constellations through which the Sun passes during the year.

This sculpture can be described as a Luciferian equivalent of Christ nailed to the cross. Atlas is sacrificing himself for his act of defiance against the gods.

The sculpture has caused its fair share of controversy. First, the nude and pagan statue was placed right in front of St.Patrick's Church, which wasn't well accepted at the times. Second, from behind, the statue looks like the crucified Jesus Christ.

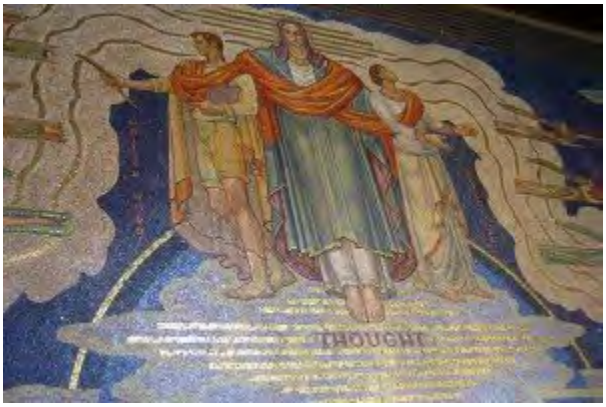
Finally, Lee Lawrie has been accused of modeling Atlas face after Italian fascist dictator Benito Mussolini, who was in power at the time.

The same way Atlas defied Zeus in Mythology, the sculpture defies Christianity and even democracy in New York City.

OTHER STUFF

The Rockefeller Center is full of impressive bas-reliefs, murals, and sculptures, with plenty of symbolism and imagery. If you go visit the place, you will probably see many other details I've missed (feel free to send them to me). It is impossible to review in depth everything on display but I will leave you with some interesting pieces you can investigate yourself. Notice the Babylonian/Egyptian influence, the omnipresence of the torch of illumination and the occult symbols scattered throughout the site.

A mural representing thought as a godly figure sending its gift to man and the fate of the ignorant:



Columbia holding a cup of Divine knowledge:

These spiders have appeared on numerous sites across the world. They supposedly represent motherhood. I think they represent the dark forces preying over the masses. Take your pick.

IN CONCLUSION

The collection of artworks on display at the Rockefeller Center communicate a cohesive message that can be deciphered by analyzing the cultural and mystical references behind the symbols. The art program as a whole applauds emancipation from the inferior god celebrates the

mythological figures who have been against God's rule and glorifies Man's quest to achieve godliness. Mankind's progress in arts and science considered to have been achieved DESPITE God, making the Rockefeller Center a virtual temple of worship for the Luciferian doctrine.

Luciferianism constitutes the nucleus of the ruling class religion. It accounts for the longevity of many of the oligarch's plans, i.e. the New World Order. This plan has been discussed for centuries now (documents prove it) and many political decisions are made to lead towards it. Luciferianism provides the world elite the religious legitimacy to carry out plans that would otherwise be morally questionable or simply condemnable. The elite, however, believes that divine knowledge can only be acquired by deserving people while the rest of the population must stay in a state of mindless stupor. That is probably why the unsuspecting masses come every year to celebrate Christmas in this Luciferian temple without even realizing it. While the Rockefeller Center celebrates man's triumph over God's tyranny, it also celebrates the Illuminati's tyranny over the ignorant man.

SINISTER SITES - NUR-SULTAN, KHAZAKHSTAN

Astana is the first capital being built in the 21st century and it perfectly represents where the world is headed. It is truly one man's vision: Nursultan Nazarbayev, the president of Kazakhstan (yes Borat's country, I know). Backed by billions of petrodollars, the city is being built from scratch in a remote and deserted area of the Asian steppes. The result is astonishing: a futuristic occult capital, embracing the New World Order while celebrating the most ancient religion known to man: Sun Worship. The city is still a huge construction site, but the buildings that are already completed already sum up Nazarbayev's occult vision.

THE PYRAMID OF PEACE

Conceived by Britain's most prolific architect, Lord Norman Forster, this giant pyramid is an odd presence in the middle of the Asian Steppes. The building is dedicated to "the renunciation of violence" and "to bring together the world's religions". Norman Foster has said that the building has no recognizable religious symbols to permit the harmonious reunification of confessions. In reality, the pyramid is a temple for the occultist's only TRUE religion: Sun worship. A journey inside this building is a truly symbolic one. It represents each human's path to illumination. Let's take the tour.

The Pyramidal Shape

> *"The initiates accepted the pyramid form as the ideal symbol of both the secret doctrine and those institutions established for its dissemination"*
> -Manly P. Hall, Secret Teachings of All Ages

Novus Ordo Seclorum = New Order for the Ages

As Manly P. Hall stated, the pyramid is the ultimate symbol representing the mysteries of ancient civilizations. Sublime

in their simplicity, divine in their proportions, they embody both the divine knowledge owned by the illuminated and the bewilderment of the masses. Today's elite, initiated to the occult, are the heirs of this ancient wisdom and use the pyramid as a symbol of power in the modern world. The illuminated/floating/missing capstone represents the divine principle present in the universe as well in each human being. Another symbolic meaning attributed to the missing capstone is the unfinished nature of the New World Order. It is said that the capstone of the Great Pyramid will be reinstated when this age-old project will become reality. Here are other pyramids appearing across the world, representing the elites power over the masses.

Memphis Arena

Luxor Hotel, Las Vegas

Raffles Hotel, Dubai

When entering the pyramid at ground level, the interior is dark

and cavernous. The basement houses Astana's opera house, where the unsuspecting mass gets entertained.

Despite the darkness, a huge image of the sun occupies almost all of the ceiling.

The Midsection

Right on top of the opera house is the central space of the pyramid. It acts as the meeting room for conferences reuniting religious leaders of the world. Take a minute and

soak up the symbolism here. You have religious leaders from around the world sitting around a **huge figure of the sun**, discussing how to reconcile their differences for the coming New Age. The symbolism is blatant: all these theologies are simply an outgrowth of the original object of worship: the Sun.

This space is much more luminous than the opera house, representing the progress towards illumination. The sun image in the middle of the roundtable is exactly on top of the sun of the opera house. So while the general population is being entertained in the darkness of the material world, the illuminated, sitting right on top of them, are contemplating how to reach godliness.

Contemplating Godliness

If you read other articles on this site, you might be aware of the objectives of the New World Order. One of them is the replacement of all religions by a form of neo-paganism. This

is what those meetings are for. The city of Astana is truly a city of the New World Order.

The Apex

The apex is literally heavenly. It is round, totally windowed and bathing in glorious sunlight. Images of white doves are embedded in the windows, representing peace, which will result in the unification of the world governments and religions in the New World Order. The apex is the ultimate representation of the achievement of illumination, on an individual and on the worldly level.

Look at the ceiling of the apex:

The solar deity is shining upon the illuminated. Beautiful.

The pyramid's divisions (the lower dark opera house, the middle conference room, and the godly apex) embody the Pythagorean vision of the world. Pythagoras' teachings are thoroughly studied in today's occult societies.

> Pythagoras divided the universe into three parts, which he called the Supreme World, the Superior World, and the Inferior World. The highest, or Supreme World, was a subtle, interpenetrative spiritual essence pervading all things and therefore the true plane of the Supreme Deity itself, the Deity being in every sense omnipresent, omniactive, omnipotent, and omniscient. Both of the lower worlds existed within the nature of this supreme sphere.
>
> The Superior World was the home of the immortals. It was also the dwelling place of the archetypes, or the seals; their natures in no manner partook of the material of earthiness, but they, casting their shadows upon the deep (the Inferior World), were cognizable only through their shadow. The third, or Inferior World, was the home of those creatures who partook of material substance or were engaged in labor with or upon

> material substance. Hence, this sphere was the home of (...) mankind and the lower kingdoms, those temporarily of the earth but capable of rising above that sphere by reason and philosophy.
> -Ibid

In other words, this pyramid, much more than being a tourist attraction, is a representation of the philosophy of the initiates. As Dan Cruikshanks rather cryptically said in his documentary, it is a “representation of the power to come”.

BAYTEREK

Also designed by the distinguished British architect Sir Norman Foster, the monument is meant to embody a folktale about a mythical tree of life and a magic bird of happiness. The bird, named Samruk, had laid its egg in the crevice between two branches of a poplar tree. The egg – the golden globe at the top of the monument – represents, once again, the Sun, the Supreme Deity.

This “tree of life”, represents the channel through which spirits go to leave the material world and join the divine world. This concept is recurrent in most (if not all) esoteric societies.

Inside the Golden Globe

The Total Recall Thing

Visitors can go at the top of the tower and get a wonderful view of Nazarbayev’s city. There are also some strange items to look at.

Inside the globe, we find this enigmatic “thing”. It’s a golden triangle with president Nazarbayev’s handprint in it. Why? I honestly don’t know. All I can say is that it looks like something out of the movie Total Recall.

Bata Composition

It is a globe signed by representatives from seventeen religious denominations. Yes, once again, talking about uniting all religions into one of the NWO and all of that.

MASONIC PILLARS

Two pillars and one in between, further away. Is there a chance that this may be Masonic symbolism?

Yes, the twin golden pillars represent the two pillars of Masonry named Boaz and Jachin. I won't go into the whole symbolism behind those pillars, but we can probably assume that Nazarbayev is a "Free and Accepted Mason".

Palace between two pillars.

Placed in a commanding position in the city, the Presidential Palace sits at the end of a ceremonial route which starts with the Bayterek tower. A big fat dome sits on top of the palace, representing the female principle, in opposition to the phallic Bayterek tower – the male principle. This layout is present in almost all important cities, including Washington DC and Paris.

KHAN SHATYRY ENTERTAINMENT CENTER (THE WORLD'S BIGGEST TENT)

This unfinished oddity is designed, once again, by Sir Norman Foster (he basically designed the whole city). Underneath the tent, an area larger than 10 football stadiums, will be an urban-scale internal park, shopping, and entertainment venue with squares and cobbled streets, a boating river, shopping center, minigolf, and indoor beach resort. It has been said that this structure is made to look like a tabernacle, on par with the Temple of Solomon.

These portable places of worship, composed of tents, were used by Jews during biblical times. Initiates attribute to these ancient settlements an esoteric meaning.

COMING SOON IN ASTANA

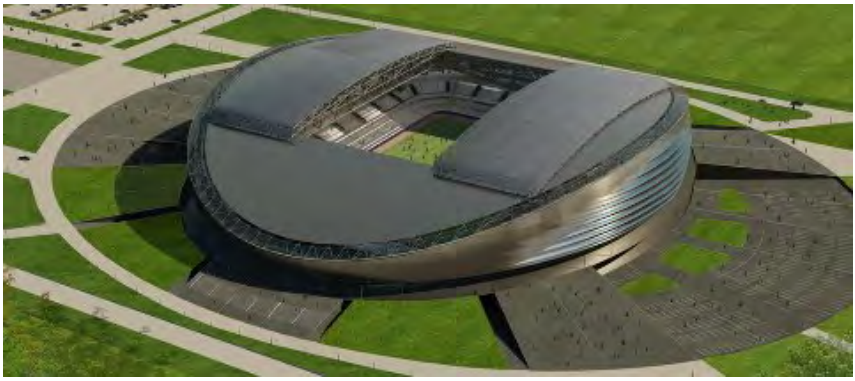
Astana is still under heavy construction, but there are some truly amazing projects in the works. Here are some of them.

Central Markets

Designed by our good friend Norman Foster.

Crazy Towers (not the official name)

All-Seeing Eye Stadium (not the official name)



IN CONCLUSION

As members of the world elite are fulfilling the conditions required to unite the world into a single government, they are scattering all over the world symbols of their power. The fact that the general population has no idea what those structures represent is exactly the reason why their plans go forward unquestioned and unnoticed. But those plans have been here for ages now. Manley P. Hall wrote in 1918:

> "When the mob governs, man is ruled by ignorance; when the church governs, he is ruled by superstition; and when the state governs, he is ruled by fear. Before men can live together in harmony and understanding, ignorance must be transmuted into wisdom, superstition into an illuminated faith, and fear into love"

Mob is equal to democracy, church is equal to religion and state is equal to countries. In other words, before men can live in harmony, we have to abolish democracy (because the mass is too dumb), religions (because they are superstitions) and states (because we need one-world government). He continues:

> “The perfect government of the earth must be patterned eventually after that divine government by which the universe is ordered. In that day when perfect order is reestablished, with peace universal and good triumphant, men will no longer seek for happiness, for they shal find it welling up within themselves”

Sound good doesn’t it? Only one catch. When this will happen, most of the world population will be dead. On that note, have a nice day.

SINISTER SITES - TEMPLE SQUARE, UTAH

Situated at the heart of Salt Lake City, Utah, Temple Square is the spiritual, cultural and administrative center of the Mormon faith. This ten acres plot of land includes a Temple, a domed tabernacle and numerous buildings, monuments and memorials. While this place may seem holy and wholesome, a closer look at the structures reveal the presence of occult, pagan and masonic symbols. A deeper study of those grounds only adds to the controversy regarding Mormonism and reveals the disturbing truth about its real god.

This article's intent is not to condemn Mormonism as a faith, but rather to analyze the symbols in Temple Square in an objective matter. A visitor of this religious area finds himself surrounded by symbols esoterically associated with Black Magic, evil or ancient paganism. Why are these symbols visible on supposedly Christian buildings, of all places? Many ex-Mormons have claimed that the LDS secretly leads followers to the worship of Lucifer. Are they right?

THE TEMPLE

The Temple is the centerpiece of Temple Square and acts as the heart of the Church of Jesus Christ of Latter-day Saints. The building itself is stern and imposing and surrounded with many sculptures. It is said to accomplish the same functions as the ancient Temple of Jerusalem. While we can write pages on how this is not true, we'll focus on the structure itself.

Inverted Pentagram

The exterior of the Temple contains numerous symbols that are not simply remnants of ancient paganism but directly associated with evil. The most blatant symbol is the inverted pentagram.

This symbol is found all around Temple Square, in multiple forms. An upright pentagram stands for the five elements, protection against malignant spirits and is an embodiment of the Golden Proportion. It also signifies the dominance of the divine spirit on the lower nature of Man. Conversely, an upside-down pentagram represents the submission of the spirit to matter and the submission of man to his lowest impulses.

Eliphas Levi's rendering of the upright and inverted pentagram. Contrarily to popular belief, Levi did not come up with the use of the inverted pentagram as a negative symbol. It was used in ritual magick centuries before the publication of his work.

"The pentagram with one point upwards repels evil, but a reversed pentagram, with two points upwards, is a symbol of the Devil and attracts sinister forces because it is upside down and because it stands for the number 2. It represents the great Goat of the witches' sabbath and the two upward points are the Goat's horn."
-Richard Cavendish, The Black Arts

Sun, Moon, and Stars

The walls of the Temple bear Sunstones, phases of the moon and stars (in the form of inverted pentagrams). Those three celestial bodies can be found in ancient pagan temples and their use can be traced back to the times of Baal Worship. Through Mystery Religion, occult orders like the Freemasons have preserved those symbols and still apply them to their own monuments.

All Seeing-Eye

This classic masonic symbol representing the “Great Architect” is right on the facade of the Temple. It is surrounded by glory and a veil. It most probably represents the initiatic process of the Mormon Church, which is very similar to the one Freemasons go through.

Secret Handshake

Like Freemasons, Mormons learn secret handshakes and passwords during their initiation process. This handshake is on the facade of the Temple and is similar to the handshakes

portrayed on Masonic buildings and monuments such as this one:

On top of the handshake is the saying “I am Alpha and Omega”, which is taken from the Book of Revelation. It can be translated as “I am the beginning and the end”. The fact that it is placed on top of the handshake, the symbol representing LDS’s secret doctrine, makes me wonder who is the Alpha and Omega.

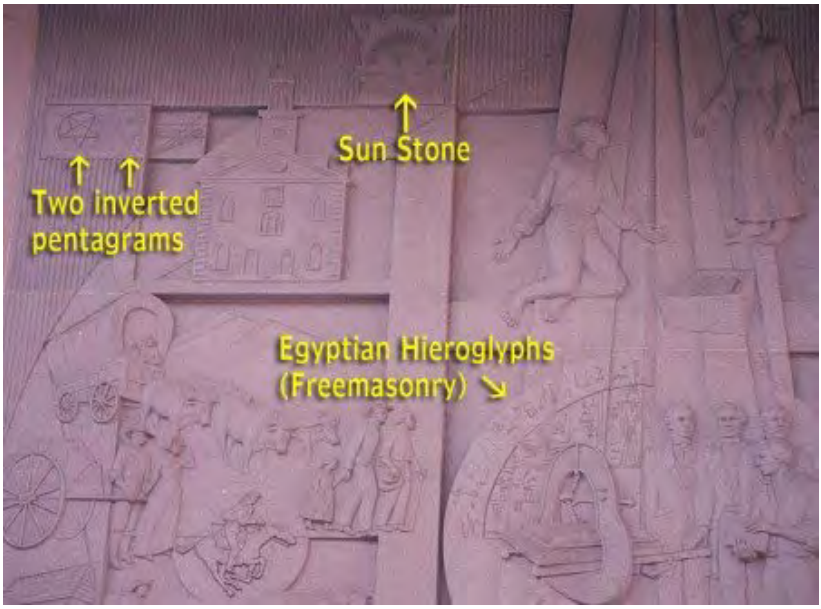
Baptismal Font

Each Mormon Temple has its own baptismal font, mounted on the backs of twelve life-size oxen. Mormons say it is modeled after the “laver” which was situated at the entrance of Solomon’s Temple. The only thing they’ve forgotten to mention is that the laver was used by priests to clean

themselves after animal sacrifices (laver means “to clean”). It was not used to baptize people. It was certainly not used for the “baptism of the dead”, a Mormon practice where deceased people become posthumously part of the Mormon church. Numerous scandalous baptisms have taken place where, for example, Holocaust victims were baptized without the family’s consent. More recently, Barak Obama’s mother, who died of cancer has been baptized by the Mormons without consent. There is no trace of this disturbing practice in ancient Christianity or Judaism. Ex-Mormons who have witnessed these ceremonies say the rituals dwell in the fields of witchcraft and spirit invocation.

MUSEUM OF CHURCH HISTORY AND ART

This museum displays exhibits celebrating the Church of Jesus Christ of Latter-day Saints and its history. You can find information about their migration, settlements, and the men who have served as prophets and presidents from 1830 to the present. There is also a special kid’s corner. What better place to display…inverted pentagrams?



The entrance of the Museum

Inverted Pentagrams

These two pentagrams appear at the entrance of the Museum of Church History and Art. Once again, it is important to

stress the significance of this symbol as it is the equivalent of placing an upside-down cross right on a church.

> *"In symbolism, an inverted figure always signifies a perverted power. The average person does not even suspect the occult properties of emblematic pentacles."*
> -Manly P. Hall, Secret Teachings of All Ages

The circled pentagram on the left is particularly significant due to the fact that it is used in Black Magick rituals.

> *"The black magician cannot use the symbols of white magic without bringing down upon himself the forces of white magic, which would be fatal to his schemes. He must therefore distort the hierograms so that they typify the occult fact that he himself is distorting the principles for which the symbols stand. Black magic is not a fundamental art; it is the misuse of an art. Therefore it has no symbols of its own. It*
> *merely takes the emblematic figures of white magic, and by inverting and reversing them signifies that it is left-handed.*
>
> *The pentagram is used extensively in black magic, but when so used its form always differs in one of three ways: The star may be broken at one point by not permitting the converging lines to touch; it may be inverted by having one point down and two up; or it may be distorted by having the points of varying lengths. When used in black magic, the pentagram is called the "sign of the cloven hoof," or the footprint of the Devil. The star with two points upward is also called the "Goat of Mendes," because the inverted star is the same shape as a goat's head."*
> – Op. Cit

We can find more pentagrams in the museum in…the kid's corner.

THE VISITOR'S CENTER

The Visitor's Center is a tourist favorite but contains the most disturbing symbolism of Temple Square. It basically reveals the real object of worship of Mormonism.

Christus Statue

The Christus Statue is said to be the icon of the LDS Church and is dramatically displayed in the Visitor's Center. It is a replica of Bertel Thorvaldsen's Christus in Copenhagen, Denmark. The Mormon version is placed in front of an unusual setting: the universe. This might refer to the Gnostic concept of "cosmic Christ".

One detail is however striking and unusual. You might know that one of the most basic ways to analyze a work of art is through the relationship between light and shadow. Well in this setting, the Christus figure is **actually casting a shadow on planet Earth**. Isn't Jesus considered the "Light of World"? Casting a shadow on something symbolically means that is it keeping it in darkness and ignorance. If this figure of Jesus isn't the source of light, what is then? The answer lies within the rotunda of the Visitor's Center.

The Rotunda

Rotunda.

The rotunda faces the Christus statue and bears a special kind of inverted pentagram.

Inverted pentagram with the elongated bottom point

The bottom point of the pentagram is elongated. This detail which goes unnoticed by most visitors carries heavy occult meaning. First, the irregular length of the bottom point represents a perversion of the power of Good. Second, this particular pentagram, with the bottom point falling down carries a precise esoteric meaning: **the fall of Lucifer, the Fallen Angel, the Morning Star.**

> *"When the upright star turns and the upper point falls to the bottom, it signifies the fall of the Morning Star."*
> -Manly P. Hall, Secret Teachings of All Ages

After establishing this fact, the light and shadow riddle can easily be solved. Lucifer, the light bearer, is considered the source of light of the universe. The figure representing Jesus Christ blocks the source of light on Earth and thus meaning that Christianity has an obscuring effect on mankind. So this setup, who apparently celebrates the coming of Christ on Earth represents in actuality the exact opposite.

The elite of the LDS in front of Christus

Throughout history, all spiritual currents have regarded light as being the ultimate representation of good, truth, beauty, knowledge and divine wisdom. In all religious art, the source of light is of utmost importance. Some ex-Mormons have claimed that the LDS worships Lucifer in subtle yet deceitful ways. The symbolism in place sure does corroborate their testimonies.

Cain Offering

Cain's offering

Another strange feature of the Visitor's Center is the above arrangement: Adam and Eve kneeling in front of an altar which has fruit on it. This is a reference to Genesis IV, which describes the offerings of Cain and Able to God.

> *"1. And Adam knew Eve his wife; and she conceived, and bare Cain, and said, I have gotten a man from the Lord.*
>
> *2 And she again bare his brother Abel. And Abel was a keeper of sheep, but Cain was a tiller of the ground.*
>
> *3 And in process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the Lord.*
>
> *4 And Abel, he also brought of the firstlings of his flock and of the fat thereof. And the Lord had respect unto Abel and to his offering.*
>
> *5 But unto Cain and to his offering he had not respect. And Cain was very wroth, and his countenance fell.*

6 And the lord said unto Cain, Why art thou wroth? and why is thy countenance fallen?

7 If thou doest well, shalt thou not be accepted: and if thou doest not well, sin lieth at the door: and unto thee shall be his desire, and thou shalt rule over him.

8 And Cain talked with Abet his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him."
-Genesis, Chapter IV

To sum up the story, Cain and Abel were the sons of Adam and Eve. Abel was in charge of sheep, while Cain took care of the ground. When it was time to give offerings to God, Abel slew a lamb in sacrifice while Cain gave fruit. God accepted Abel's gift but rejected Cain's fruit (the reason for this is unclear). Cain then lost his tempter and ultimately killed his brother.

The sculpture displayed at the LDS church portrays Adam and Eve offering fruit to God while a lamb (Abel's gift) sits there alive and enjoying its non-sacrificed state. One can't help but wonder: what does this piece represent if not a sense of resentment (maybe even defiance) towards a cruel and unjust god? Why do we portray Cain's offering which was rejected by God? The meaning of this arrangement falls right into the beliefs of Luciferians, who see God as a stubborn tyrant. Biblical and mythological figures who defy God are celebrated by the Luciferian doctrine (see the article on the Rockefeller Center). Lucifer, the light-bearer is considered to be the hidden savior of humanity who brought the gift of godliness to humans.

EAGLE GATE

Situated at the corner of State St. and South Temple, the Eagle gate is yet another occurrence of an inverted pentagram. We can find on top of it a huge 200-pound eagle clawing a beehive, the symbol of Utah, of Mormonism and coincidentally an important symbol of Freemasonry.

IN CONCLUSION

This article barely scratches the surface of the occult symbols found at Temple Square. There are numerous esoteric concepts that can be studied such as reflective pools (who embody the notion of "As Above so Below"), phallic and yonic symbols, astronomical references to Saturn and many more. Without even having previous knowledge of the history, philosophy or beliefs of the LDS, a symbol-literate person can grasp the core intent of this church by reading the meaning of their art. The rituals, symbols, and modus-operandi of the LDS are directly lifted from Scottish Rite Masonry. The

hidden meaning of the art at Temple Square incorporates a mix of pagan and subversive symbolism and subtly celebrates the worship of Lucifer.

I do not claim to be a specialist of Mormonism or of Joseph Smith Jr., the Mormon prophet. I've tried to stay as unbiased as possible in the research and composition of this article. I, however, know that the scriptures warn the world against false prophets and, from what I've gathered, Joseph Smith is as false as it gets. I hate to be the one to say it, but someone has to. Stay vigilant.

SINISTER SITES - ISRAEL SUPREME COURT

The Israel Supreme Court is the creation of one elite family: the Rothschilds. In their negotiations with Israel, they've agreed to donate the building under three conditions: the Rothschilds were to choose the plot of land, they would use their own architect and no one would ever know the price of its construction. The reasons for those conditions are quite evident: the Supreme Court building is a Temple of Masonic Mystery Religion and is built by the elite, for the elite.

Built in 1992, the Israel Supreme Court sits in Jerusalem, in front of the Knesset (Israeli legislature). Its peculiar architecture has earned critical praise due to the architects' opposition of old versus new, light versus shadow and straight lines versus curves. Almost all critics and journalists have however omitted to mention the blatant occult symbols present all over the building. Masonic and Illuminati principles are physically embodied in numerous instances, proving without a doubt who runs the show in there.

HOUSE OF THE ROTHSCHILDS

The Rothschild family is an international dynasty of Germans of Jewish descent who established a worldwide banking and finance operation. The offspring of Mayer Amschel Rothschild (1744-1812) have spread all over Europe and became major actors in the social, political and economic life of the continent. By knitting close ties with the elite of

England, Austria, France, and Italy, the Rothschilds became a hidden force in most political events of the last centuries. Alternative historians say they are part of the infamous 13 bloodlines of the Illuminati, along with the Rockefellers and the Duponts.

The Rothschilds are one of the originators of the Zionist movement and the most active actors in the creation of the state of Israel. James A. de Rothschild financed the Knesset, Israel's main political building. Right in front of it sits the Israeli Supreme Court, donated by another member of the dynasty: Dorothy de Rothschild.

Painting at the entrance of the Supreme Court – The Rothschilds with Shimon Perez and Isaac Rabin

In the same general area of Jerusalem we can, therefore, find the Knesset and the Supreme Court, built by the Rothschilds and, following a perpendicular leyline, several blocks away, sits the Rockefeller Museum (another elite family). You might start to understand who owns this area now.

Jerry Golden wrote several years ago on the Israeli Supreme

Court, appropriately pointing out its occult concepts. When you study those types of buildings, you quickly realize that the same themes inevitably reappear: illumination, pyramid, ascent, the number 13 or 33, phallic/yonic symbols, etc. This building has it all and more.

PATH TO ILLUMINATION

A journey through the Supreme Court is, in fact, a symbolic course towards Illumination. The ultimate "goal" of the journey is to reach the top of the pyramid which is located on the roof of Supreme Court, atop of an area where the "holy of holies" would be in a Jewish Temple.

On each side of the pyramid's apex is a hole representing the "All-Seeing Eye" of the Masonic Great Architect (see the reverse of the Great Seal of the United States).

Pyramid with All-Seeing Eye

Let's go through the path of the "profane" to reach illumination.

Darkness to Light Stairway

One who enters the Supreme Court finds himself in a dark area, in front of a stairway leading to a source of light.

By climbing those stairs, the visitor gradually leaves the depths of darkness to finally reach glorious sunlight. There are exactly three times 10 steps, totaling 30. They represent the 30 first degrees of Freemasonry, where the profane is gradually taken from the depths of material life (darkness) to wisdom and illumination (light). We know that Freemasonry comprises a total of 33 degrees and we'll later see where we can find those last three degrees in the structure. On the right side of the stairs are old rocks reminiscent of walls of ancient Jerusalem while on the left is a smooth and modern wall. This represents the timeless nature of occult teachings, who have been transmitted since ancient times to this day.

Once having climbed the stairs the visitor can admire a great view of Jerusalem. In a symbolic way, the enlightened person gained "spiritual sight".

View of Jerusalem after climbing the stairs of Illumination

Embedded on the floor is a leyline, guiding the traveler to the entrance of the library, which is conveniently placed right under the pyramid.

THE LIBRARY

Second Floor of Library

The library is divided into three levels, symbolically

representing the last three degrees of Freemasonry (31st, 32nd, and honorary 33rd). The first level is reserved for lawyers, the second is reserved for judges and the books on the third level can only be read by retired judges. The library's way of functioning – where some information is the exclusive privilege of a selected few – directly correlates with the functioning of occult orders, where teachings of a certain degree can only be given if the initiates have successfully cleared the previous degrees.

The 3 levels of the library

The library contains legal, judicial, philosophical and spiritual works. There is no doubt that the "reserved" books contain a wealth of esoteric knowledge. Right above the higher level of the library (representing the 33rd level of Masonry) is the base of the pyramid. This is where Freemasonry symbolically ends and the hidden order of the Illuminati begins.

View of the pyramid from inside

Right under the apex of the pyramid, on the floor, we can find sacred geometry patterns.

Sacred Geometry

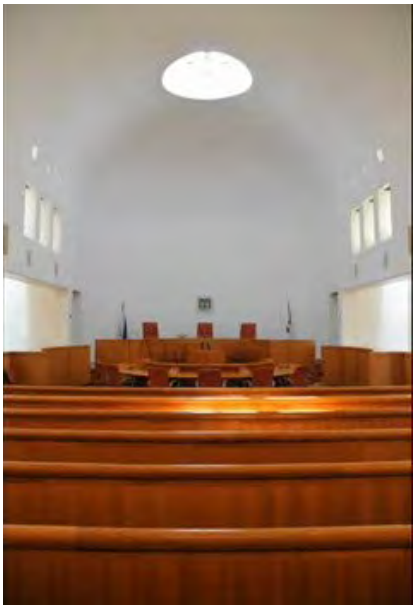
Jerry Golden has mentioned that a crystal is embedded

right in the middle of the pattern, right under the eye of the pyramid. What does it signify?

JUDGES BRINGING ILLUMINATION

The entrances of the courtrooms are said to resemble ancient Jewish tombs. The holes atop the doors are meant to permit the soul to leave the room. Also, notice the contrast between old and new.

The prison cells, the courtroom and the judge's quarters are placed one on top of the other, symbolizing the threefold nature of the world. The inmates are stuck in cells, symbolizing the prison of the lower material world. The courtrooms, placed right over the prison cells, represent the "higher world" where divinity gets in touch with humanity:



Courtroom

In the courtrooms, the judges are illuminated by a natural source of light. So the judges, hearing the pleas of the masses sit there with divine light constantly shining upon them. After the hearings, the judges retire to their quarters, situated right over the courtroom. They symbolically "ascend" to the divine world. When a decision is taken, they "descend" to bring illumination to the lower world.

FERTILITY SYMBOL

Outside the courtrooms is a stairway leading to a lower level. No occult temple would be complete without those next two features.

In the middle of the stairway is the shape of a vesica piscis (representing female genitals) “penetrated” by a column (phallic symbol). This is an obvious fertility symbol, a union of the male and female principles. Numerous occult temples insert a fertility symbol on their lower floor (see the Manitoba Legislative Building or Washington Capitol). But wait, there’s usually a rotunda along with the

fertility symbol. Oh, there it is.

Some occult buildings hide the star of Ishtar (fertility symbol) at the center of the lower rotunda. Is hidden there?

OUTSIDE

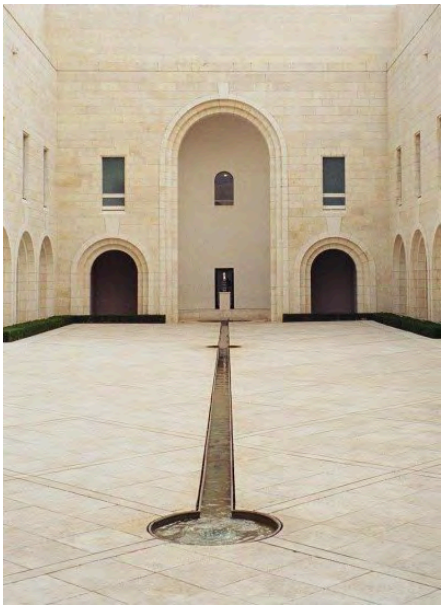
The exterior of the Supreme Court contains loads of symbolic features. Just follow the “Dorothy de Rothschild” stone to see where it leads you.

Obelisk

This is the Dorothy de Rothschild grove. The obelisk is the most commonly used and the most blatant occult symbol used throughout the world. In ancient Egypt, the cult of this

phallic symbol was associated with the god Osiris, who was cut into 13 pieces by Seth. Isis traveled far and beyond to retrieve all of Osiris' body parts and was successful, except for one body part, the penis, which was swallowed by a fish. "The lost phallus" is thus representative of male energy and is almost always placed (as in this case) inside a circle, which represents female genitalia and energy. The obelisk in the middle of a circle represents the sexual act and the union of opposite forces. In our modern world, obelisks are found on nearly all important landmarks, and thus became and symbol of the occult elite's power.

Courtyard



Courtyard.

The courtyard has a beautiful zen-like feel. A source of water is constantly bubbling and streaming through a narrow path towards a strange stone. Official Supreme Court documentation says that the courtyard is a physical representation of the verse from Psalm 85:11:

“Truth springs from the earth, And righteousness looks down from heaven”

The judge’s offices overlook the courtyard, so they are symbolically “looking down from heaven”. The stream of water goes straight and ends up right under a strange and enigmatic stone.

What is this thing and why is “truth who sprung from the earth” leading towards it? The stone’s polished surface reflects a distorted image of the courtyard. What does it represent?

Trampled Cross

At the center of the parking facilities are pathways shaped like Christian cross. Jerry Golden has mentioned that this cross has been specifically placed to be trampled on by visitors. He is most probably right. In a building where spiritual symbolism reigns supreme, there are effectively little chances that the layout of those pathways hasn't been thoroughly thought out by the architects. In other words, this can't be just a coincidence. The visitors have to go down the stairs – symbolically "descend" to lower spheres – to reach the cross. As you might have noticed, the importance of the act of ascending and descending in this building is very important. This is not an exception.

Occult secret societies have historically been at odds with the Christian church who repeatedly persecuted and accused them of all sorts of heresies. During the Middle-Ages the Knights Templar (ancestors of Freemasonry) have been accused by the Archbishop of Canterbury of numerous anti-Christian deeds, including "trampling the Cross under foot"

during their initiation processes. Are they poking back at Christianity with this symbol?

Pomegranates

Those pomegranates lying on the floor might seem extremely insignificant for the average onlooker. They, however, hold a special signification for students of the Mysteries and of Freemasonry.

> *"Among the ancient Mysteries the pomegranate was also considered to be a divine symbol of such peculiar significance that its true explanation could not be divulged. It was termed by the Cabiri "the forbidden secret." Many Greek gods and goddesses are depicted holding the fruit or flower of the pomegranate in their hands, evidently to signify that they are givers of life and plenty. Pomegranate capitals were placed upon the pillars of Jachin and Boaz standing in front of King Solomon's Temple; and by the order of Jehovah, pomegranate blossoms were embroidered upon the bottom of the High Priest's ephod"*
> -Manly P. Hall, Secret Teachings of All Ages

As stated by Hall, pomegranates were placed on top of the

two pillars standing in front of Solomon's Temple. If you have minimal knowledge of Masonic teachings, you know that the Temple of Solomon and the pillars named Jachin and Boaz are of utmost importance.

> *"The capitals were enriched by pomegranates of bronze, covered by bronze net-work, and ornamented with wreaths of bronze; and appear to have imitated the shape of the seed-vessel of the lotus or Egyptian lily, a sacred symbol to the Hindus and Egyptians."*
> -Albert Pike, Morals and Dogma

We know that the Masons patiently look forward to the day they'll rebuild the Temple of Solomon on its original grounds – Temple Mount, Jerusalem. Are those pomegranates waiting to be placed on the pillars of the next Temple?

IN CONCLUSION

This article barely scratches the surface of the occult symbolism of the Israeli Supreme Court. It is however clear that the building's architecture carries important symbolism relating to spirituality and the attainment of illumination. There are no religious monuments relating to Judaism or any organized religion. The Supreme Court is a temple of the Mysteries, which are an amalgamation of pagan rituals interlaced with an esoteric interpretation of the Scriptures. The teaching of the Mysteries is reserved to members of occult secret societies, which the Rothschilds are obviously part of. The esoteric meaning of this building is concealed from the public but it unmistakably reveals to the initiates who possess real power in the world.

SINISTER SITES - ILLUMINATI PYRAMID IN BLAGNAC, FRANCE

Located in a suburb of Toulouse, the "Place de la Révolution" is probably one of the most blatant displays of Illuminati designs in existence: a huge pyramid hovering atop a map of the world. The symbolic meaning of this structure reveals a rather grim and elitist ideology and seems to confirm the conspiracy theorist's claims: the world is lead by a secret cabal named the Illuminati.

The Place de Revolution is situated on a roundabout in the rather quiet commune of Blagnac in Toulouse, and a constant flow of cars drive around the monument every day. As is the case in diverse parts of the world, most locals find the monument that adorns their town "nice" and "decorative" without having the slightest idea of its deep occult meaning. To those who have "eyes to see" however, the *Place de la Révolution* clearly and unequivocally reveals the hidden force which shaped the past and is relentlessly working to mold the future. In this apparently simple structure are embedded the goals, the aspirations, the philosophy and the beliefs of the hidden elite who guide the clueless masses towards a New World Order.

HISTORICAL CONSIDERATIONS

The *Place de la Révolution* was built in 1989 to commemorate the bicentennial anniversary of the French Revolution. Modern Historians agree that Freemasonry played a critical role in the unfolding of the revolution.
"If one desires to point to a major world event proven to have

been inspired by secret society machinations, one need look no further than the French Revolution, which devastated that nation between 1787 and 1799. Revolutionary leaders, in seeking to overthrow the decadent monarchy of King Louis XVI, launched the first national revolution of modern times.

Although popularly believed to have begun due to a public uprising over lack of food and government representation, the record is quite clear that the revolution was instigated by cells of French Masonry and the German Illuminati.

The New Encyclopedia Britannica tells us that in France there arose a political system and a philosophical outlook that no longer took Christianity for granted, that in fact explicitly opposed it… The brotherhood taught by such groups as the Freemasons, members of secret fraternal societies, and the Illuminati, a rationalist secret society, provided a rival to the Catholic sense of community."

Secret society researcher and author Nesta H. Webster was even more pointed, writing in 1924, "[The Masonic book A Ritual and Illustrations of Freemasonry] contains the following passage, 'The Masons… originated the Revolution with the infamous Duke of Orleans at their head."

Author Bramley wrote, "During the first French Revolution, a key rebel leader was the Duke of Orleans, who was the grand master of French Masonry before his resignation at the height of the Revolution. Marquis de Lafayette, the man who had been initiated into the Masonic fraternity by George Washington, also played an important role in the French revolutionary cause. The Jacobin Club, which was the radical nucleus of the French revolutionary movement, was founded by prominent Freemasons."
-Jim Marrs, Rule By Secrecy

Far from hiding this fact, French Masons take great pride in

this historical accomplishment. Many Masonic monuments were erected in France in 1989 to celebrate Freemasonry's role in the French revolution. The one in Blagnac is however particularly revealing. It is modern, slightly futuristic even and focuses on "what is left to do" rather than "what has been done". It describes a world united under the rule of a giant floating pyramid, representing secret societies inside the realm of the Great Architect.

THE PYRAMID

The pyramid is composed of a total of thirteen layers, the top two layers of which are separated by a metallic divider. If you have studied any of the works of art or monuments that were inspired by Masonic teachings, you will already know that the number thirteen is constantly represented in various ways. The bottom layers of the pyramid represent the lower degrees of Masonry while the top two, which are separated by the divider, represent the Illuminati – the "hidden degrees", the capstone of the pyramid. Every single time I talk about Freemasonry on this website, I always refer to those hidden degrees. This is where the "Truth" is revealed

and where the decisions are taken. The bottom layers are simply a school of hermeticism and are a means to recruit “those who are worthy”. If you are a Mason and you are not at the top of the hierarchy, represented by the capstone of the pyramid, I am not referring to you and I never did (just had to make this point clear). It is interesting to note that the pyramid on the back of the American dollar bill also contains thirteen layers.

This pyramid is literally hovering above a map of the world in mosaic.

The symbolism here could not be more blatant. The pyramid, this symbolic structure representing secret societies operating on every continent, floats above the whole world, dominating it (some might say overshadowing it) and owning it.

Water in this structure also bears an important symbolic and spiritual meaning. Emanating from the top of the pyramid,

water slowly trickles down each layer to finally end up on the map of the world. Water, a representation of divine wisdom, starts by gracing the top of the pyramid, which represents the "illuminated", the elite of the world. From the capstone, water descends from one layer to another, "feeding" each Masonic degree with its share of wisdom. The symbolic end result is that the entire world is filled with (or drowning in, depending on the point of view) this knowledge.

When viewed in kabbalistic terms, water flowing through thirteen layers or "channels" is a reference to Mem, the Fountain of Wisdom.

> *"Just as the waters of a physical fountain (spring) ascend from their unknown subterranean source (the secret of the abyss in the account of Creation) to reveal themselves on earth, so does the fountain of wisdom express the power of flow from the superconscious source. In the terminology of Kabbalah, this flow is from Keter ("crown") to Chochmah ("wisdom"). The stream is symbolized in Proverbs as "the flowing stream, the source of wisdom."*
>
> *In particular, we are taught that there are thirteen channels of flow from the superconscious source to the beginning of consciousness. These channels correspond to the Thirteen Attributes of Mercy revealed to Moses at Sinai, as well as to the thirteen principles of Torah exegesis, the (superrational) "logic" of Torah."*
> source: www.inner.org

Human rights.

In front of the pyramid are two bronze tablets, which are very reminiscent of Moses' 10 Commandments in shape, but engraved with astronomical and planetary glyphs instead of words. The rectangle slab of bronze uniting the two tablets

bears the biggest accomplishment of modern illuminism: the Declaration of Human Rights.

The engraving is a reproduction of this classical document:

The Declaration contains many Masonic, Illuminist and alchemical symbols such as (starting from the top): the Eye of the Great Architect in glory, the Orobouros (snake eating its tail), the Phrygian cap (the red hat under the Ouroboros) and the fasces. Let's not forget the two Masonic pillars on each side sustaining everything.

> *"At the visual focus of this illuminated document (and its copies), and set apart with striking contrast, we find a familiar Mithraic motif—a red Phrygian cap set atop the shining white steel of a weapon, itself braced vertically, Excalibur-like, into the presumed bedrock. Should one doubt the symbolic significance of this spear and its Mithraic equivalent, the sword or harpe, attention is directed to the fasces, or barsom,, which otherwise would remain inexplicable in this context. Also, the red tassel situated above the fasces is an important Masonic symbol for the 'Mystic Tie' that binds Masons, although they might be of diverse opinion*

> *and perspective, into a sacred band of Friends and Brothers; the knot or tie, however, is a more ancient symbol of cosmic trans-terrestrial Union."*
> -Mark Hoffman, Freemasonry and the Survival of the Eucharistic Brotherhoods

In a documentary on Masonic monuments in Paris, Jacques Ravenne, a French author and high level Freemason said:

> *"The Declaration of Human Rights, which was created in France and gradually adopted around the world, was conceived, discussed and written in Masonic lodges before being released to the public. One can retrace those Masonic origins by the use of symbols, which bear little significance to the profane but are extremely important to the initiate."*
> (Translated from French)

The most significant symbol is the Eye within the triangle, also found on the reverse of the Great Seal of the United States. It is an unmistakable symbol of the Mysteries of secret societies and became the most universally recognized symbol of Illuminism in pop culture. The entire structure is meant to resemble this Eye within a triangle.

A hole at the center of the pyramid stands for the Eye of the Great Architect. Notice the paths surrounding the pyramids are meant to resemble rays of glory.

LEQUEU'S QUOTE

The creators of this structure inscribed at the base of the pyramid its true meaning. One inscription says:

LE BONHEUR EST DANS L'ANGLE OÙ LES SAGES SONT ASSEMBLÉS.

which can be translated to:

HAPPINESS IS IN THE ANGLE WHERE THE WISE ARE GATHERED.

This phrase is a quote from Jean-Jacques Lequeu, a French architect from the revolutionary era who mixed Masonic principles with visionary designs.

The "angle" mentioned in Lequeu's enigmatic quote is a direct reference to Freemasonry, where architecture and geometry are at the basis their spiritual allegories. The Masonic symbols of the compass and the square and considering God to be "the Great Architect" are proof enough of this fact. In the context of the pyramid, however, the quote takes on a specific meaning. The "angle where the wise are gathered" most probably alludes to the divider placed towards the top of the pyramid, at the level of its capstone. As mentioned previously, the top of the pyramid represents the Illuminati, the hidden order which is only accessible to a select few. So the quote says: "*True happiness is at the top of the pyramid, the Illuminati, where the wisest unite*".

On the other side is another engraving which says:

"TEMPLE DE LA SAGESSE SUPREME"

which can be translated to:

"TEMPLE OF SUPREME WISDOM"

This is most probably the name of the actual structure, which contains obvious Masonic terminology and confirms the above interpretation of its meaning.

THE “HOUSE”

The metal frame of a house surrounds the pyramidal structure. This represents the metaphorical creation of the “Great Architect”, a great temple, inside which divine wisdom flows freely. On the other hand, one can interpret this thing as a kind of prison. Notice how the tip of the pyramid reaches above the house.

Only the capstone reaches outside the confines of the house

Are the Illuminated the only ones able to escape the prison of the material world?

THE PHRYGIAN CAP

In the plaza surrounding the pyramid, there are numerous columns, including this one, which bears a stylized Phrygian cap. This red hat, with its tip pointing forward, became the symbol of revolution in France and the USA. Once again, the origins and the significance of this hat can be found in occult mysteries.

> *"During the 18th century the 'Mithraic Mysteries' and its symbolism was of great interest to the Freemasons, and the conflation of the cap used in Mithraism with the Pileus led to the red Phrygian cap evolving into a symbol of 'freedom', held aloft on a Liberty Pole during both the American Revolutionary War and the French Revolution."*
> -Mark Hoffman, Freemasonry and the Survival of the Eucharistic Brotherhoods

Phrygian cap on the seal of the United States Senate

"As a Phrygian Cap, or Symbolizing Cap, it is always sanguine in its colour. It then stands as the 'Cap of Liberty', a revolutionary form; also, in another way, it is even a civic or incorporated badge. It is always masculine in its meaning. It marks the 'needle' of the obelisk, the crown or tip of the phallus, whether 'human' or representative. It has its origin in the rite of circumcision–unaccountable as are both the symbol and the rite.

The real meaning of the bonnet rouge, or 'cap of liberty', has been deeply obscure since time immemorial, notwithstanding the fact that it has always been regarded as a most important hieroglyph or figure. It signifies the supernatural simultaneous 'sacrifice' and 'triumph'. It has descended from the time of Abraham, and it is supposed to be an emblem of the strange mythic rite of the 'circumcisio preputii'. The loose Phrygian bonnet, bonnet conique, or 'cap of liberty' may be accepted as figuring, or standing for, that detached integument or husk, separated from a certain point or knob, which has various names in different languages, and which supplies the central idea of this 'sacrificial rite–the spoil or refuse of which (absurd and unpleasant as it may seem) is borne aloft at once as a 'trophy' and as the 'cap of liberty'. It is now a magic sign, and becomes a talisman of

supposedly inexpressible power–for what particular dark reason it would be difficult to say. The whole thing is a sign of 'initiation', and of a baptism of a peculiar kind. The Phrygian cap, ever since this first inauguration, has stood ***as the sign of the 'Enlightened'****."*
-Hargrave Jennings, Rosicrucians: Their Rites and Mysteries

IN CONCLUSION

The *Place de la Révolution* of Blagnac is one of those monuments which simply does not lie. It celebrates simply, and without any political correctness, the nature of the works of secret societies. The "Temple of Supreme Wisdom" is permeated with symbolism and messages directly alluding to Freemasonry and the Illuminati and hides in plain sight the true philosophy of our world leaders.

The French Revolution was mainly carried out by Freemasonry and resulted in great political success – the creation of the French Republic – the ideals of which radiated across the world. Is it realistic to think that the work of secret societies stopped there? Masonic scholars believe that those events were only the beginning, the first necessary step towards an "enlightened world". The fact is that History has been nothing more than a series of conspiracies. The French revolution was a conspiracy theory until it became a historical fact. In the same way, the New World Order is now a conspiracy waiting to become a historical fact. There is, however, no need to keep this conspiracy hidden, the masses are too ignorant to understand what is happening. They drive around monuments celebrating the imminent arrival of an Illuminati-lead New World Order but still deny its existence, automatically referring to those who claim it does exist as in need of "tin foil hats". Maybe they're right. Maybe this monument is a big tin foil hat hovering above the world, reminding us daily how stupid we are.

SINISTER SITES - THE DENVER INTERNATIONAL AIRPORT

An apocalyptic horse with glowing red eyes welcoming visitors? Check.
Nightmarish murals? Check.
Strange words and symbols embedded in the floor? Check.
Gargoyles sitting in suitcases? Check.
Runways shaped like a Nazi swastika? Check.

OK, this place is evil.

But seriously, there are so many irregularities surrounding the DIA, that a voluminous book could be written on the subject. The facilities and the art displayed lead many observers to believe that the DIA is much more than an airport: it is literally a New-Age cathedral, full of occult symbolism and references to secret societies. The art at the DIA is NOT an aggregation of odd choices made by people with poor taste, like many people think. It is a cohesive collection of symbolic pieces that reflect the philosophy, the beliefs and the goals of the global elite. The DIA is the largest airport in America and it has cost over 4.8 billion dollars. Everything regarding this airport has been meticulously planned and everything is there for a reason.

The Airport

The airport facilities themselves raised a ton of questions regarding the true purpose of the mega-structure. Numerous "creative" theories are floating around the DIA regarding underground military bases, aliens and/or reptilian

creatures. While I'm aware that anything is possible, we will stick to the documented facts.

The airport was built in 1995 on 34,000 acres. Its construction forced the Stapleton International airport to shut down, although it used more gates and runways than the DIA. The initial cost of construction was 1.7 billion $ but the final project elevated the bill to 4.8 billion: 3.1 BILLION $ over budget. Numerous irregularities have been reported regarding the construction of the site:

- Different contractors have been hired for different parts of the airport. They've all been fired after their job was done. This lead observers to believe that it was a strategy to make sure nobody had the full scope of the project.
- 110 million cubic yards of earth have been moved, way more than usually required. This arose suspicion of construction taking place underground.
- 5300 miles of fiber optics were installed for communications (USA coast to coast is 3000 miles in comparison).
- Fueling system that can pump 1000 gallons of jet fuel per minute. This amount is totally absurd for a commercial airport.
- Granite imported from all over the world even if the project was already grossly over budget.
- Construction of a huge tunnel system (trucks can circulate in them) and underground trains. Most of those aren't used at the moment.

Analysis of the data available makes me reach at least one

conclusion: this gigantic structure will eventually become much more than a regular commercial airport. It has the capacity to handle a huge amount of people and vehicles, leading observers to think that the structure might be used as a military base and others even add that it will be used as a civilian concentration camp in the near future. I will not advance on this subject because I do not have proof of those claims. I, however, would understand why such plans would be top secret. Let's look at the soothing, traveler-friendly art on display at the DIA.

1- Horse of the Apocalypse

So this is what welcomes you when you enter the gates of hell…sorry, I meant the gates of the airport. A 32-foot high fiberglass stallion with veins popping out of its whole body and demonic eyes that glow red. Nice. I heard the children love it. Interesting fact: the horse killed his creator, Luis Jimenez, while he was working on it. A portion of the sculpture came loose and smashed him, causing fatal injuries. His friends now say that the horse is cursed.

What does it represent? The 1st thing that came to mind when I saw this horrendous piece (for an airport anyway) is the **Pale horse of the Apocalypse**. It is the fourth horse in the book of Revelation in the Bible and is appropriately called "Death".

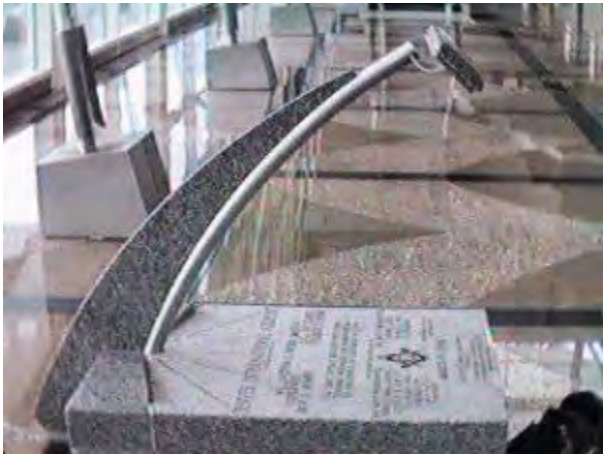
> "And I looked, and behold a pale horse;
> and his name that sat on him was
> Death, and Hell followed with him. And
> power was given unto them over the
> fourth part of the earth, to kill with
> sword, and with hunger, and with
> death, and with the beasts of the earth".
> -Revelation 6:7-8

In other words, the horse “Death” brought killing with weapons, with hunger, and with disease. That’s pretty extreme a family airport, right? Doesn’t seem like that horse should be there. You will soon realize that it fits perfectly with the rest of the DIA. By the way, this is one scary horse anus!

2- Masonic Capstone

The stone is situated in the “Great Hall” of the airport (the term that is also used by masons to refer to their meeting hall). There are Masonic symbols on the stone and on the “keypad” which seems to be written in braille.

Notice on the capstone the mention “New World Airport Commission”. This particular commission does not exist, so it most likely refers to the New World Order. There is also a time capsule buried under the stone to be opened in 2094. The angled arm is very enigmatic seems to have a purpose other than being decorative. Any insights on this?



3- Prophetic Murals

Divided into four walls, the murals painted by Leo Tanguma are supposed to represent peace, harmony, and nature. But

I'm not getting these messages at all. When you analyze the symbolism of the murals, you realize that they tell a terrifying story of future events about to happen, as if it was some sort of prophecy. There are specific social and political references and other occult details that basically turn those paintings into a New World Order manifesto. Tanguma reportedly confirmed that he was given guidelines for the paintings and was paid 100 000$ for the first ones. He later denied he was given instructions and refuted any questions regarding hidden meanings in his paintings. Previous Leo Tanguma murals were typical Chicano art, politically charged and community oriented. However, his work at the DIA sends a totally different "vibe", giving me the gut feeling that he simply drew someone else's vision. Let's look at the paintings one by one:

- A) **"Peace and Harmony with Nature"**

So the airport's official website says that the name of the mural is called "Peace and Harmony with Nature". Really? At the center of the piece, saddened children with extinct

animal and plant species. In the background, a forest on fire and further back, a city on fire.

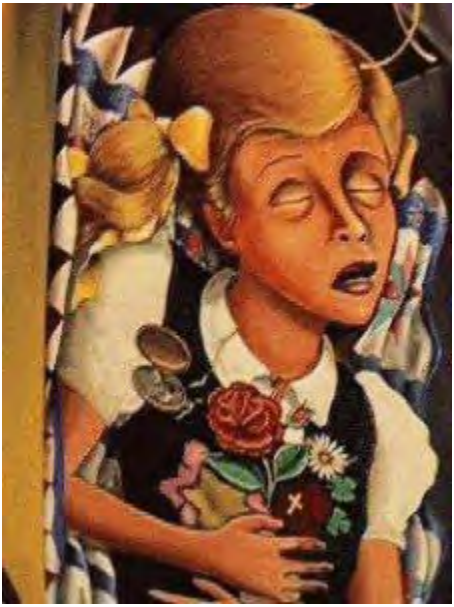
An interesting fact about that city is that it has been retouched and painted over many times during the years as if it represents something important for the creators. It seems surrounded by an ill colored haze as if it was attacked by a biochemical weapon.

One of the children holds a Mayan tablet depicting the end of civilization.

At the bottom, of this peaceful painting, we see three open-caskets containing dead girls from different cultures. Left is a Black woman, center is a Native woman. Why are they

laying there with the other animals? Are we predicting the extinction of those races? We already know that the military has developed race-specific chemical weapons. Here's what the Project for New American Century (PNAC), a think tank that defines the foreign and defense policy of the US has to say about this:

> *"... the art of warfare ... will be vastly different than it is today ... "combat" likely will take place in new dimensions ... advanced forms of biological warfare that can "target" specific genotypes may transform biological warfare from the realm of terror to a politically useful tool."*



The girl on the right holds a Bible and a yellow "Juden" star used by the Nazi to identify Jews. It seems to symbolize the death of Judeo-Christian beliefs. The group at the origin of the imagery of this airport are definitively NOT Christian or Jewish. Secret societies have their own belief system that is way too complex to explain here. I can, however, tell you that caskets are an important part of Masonic symbolism as you can see in the next image depicting the main symbols

of Freemasonry. Tombs are also a big part of the Skull and Bones' rituals.

- **B) Children of the World Dream of Peace**

The 2nd mural is a two-part piece. We read from left to right, so I will analyze it from left to right.

Children of all colors, dressed in folkloric costumes give weapons wrapped in their country's national flag to a… German boy? Huh? Yes, the Bavarian costume leaves no doubt. The boy at the center of the image, holding the hammer and apparently building something is German. Even the American kid (dressed as a boy scout) seems eager to give his weapons and flag to the German boy. You're in the largest airport in America, in the middle of the USA, and this is the mural we display. America joyfully submitting to Germany. It's just too odd to compute. This obviously represents countries of the world giving up their military might and their national identity for "the common good". Another reference to a New World order, with one government and one army. But why is the German boy at the center of everything? There are so many allusions to Germany and Nazism in this airport, there is NO WAY it can be a coincidence. I can't help but think of "Operation Paperclip", which brought prominent Nazi scientists and researchers to the USA after WWII. Laying at the bottom of the mural is a broken figure holding a riffle (representing war) with two

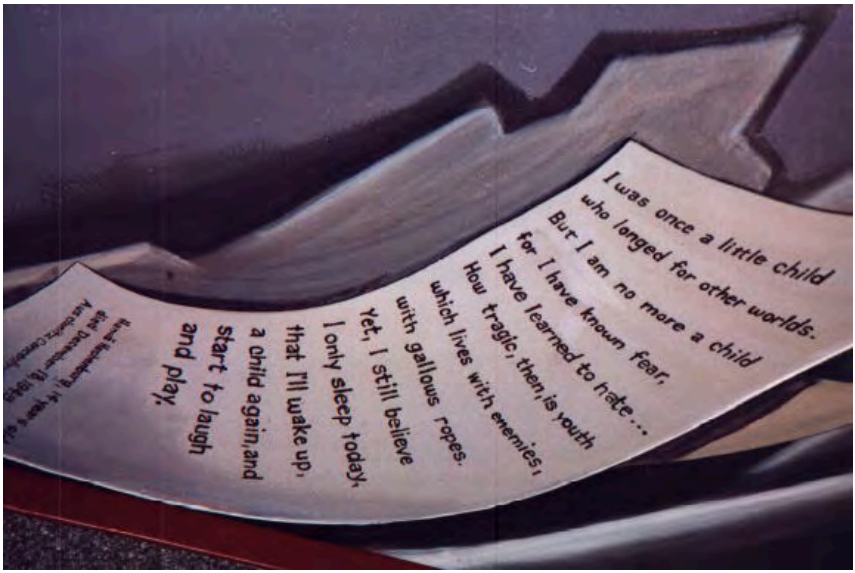
doves sitting on top of it (representing peace). Heartwarming. Now follow the movement the of the rainbow that starts underneath that statue, going around the children and leading you to part II of the mural (which has recently painted over)

- Part 2

The monster has awakened! This big and aggressive militaristic figure is dressed in a Nazi uniform (notice the symbol on the hat) with a face shaped like a gas mask. His hands are holding a rifle and a scimitar that is rather violently molesting the peace-bearing dove. On the left is depicted an endless lineup of crying parents holding their limp, dead baby. This is a truly atrocious painting, with no redeeming message or moral. The fact that this was displayed at the main gate of the largest airport in America, during the age of political correctness (the nineties) is totally aberrant. The militaristic figure is glorified and all-powerful, situated at the center of the action. It has regained its powers that it

seemed to have lost after WWII. It is back in full force and it's leading the way to a new holocaust.

Look closely at the people on the left and the dead children sleeping on bricks. There is no traces of violence on them. They're simply devoid of life as if they were poisoned by the deadly gas emanating from the rainbow above them. The monster, protected by his gas mask, is pointing the lineup of victims towards the letter on the bottom left.



It is an actual letter written by a Hama Herchenberg, 14 years old, that died December 18, 1943, in Auschwitz Concentration camp (as written at the bottom of the letter). A little disturbing isn't it. Auschwitz was infamous for its use of toxic gas.

> The camp commandant, Rudolf Höß, testified at the Nuremberg Trials that up to 3 million people had died at Auschwitz, about 90 percent of whom were Jews←Most victims were killed in Auschwitz II's gas chambers using Zyklon B
> (source: Wikipedia).

The presence of a colorful rainbow and a teddy bear in this image, symbols our minds instantly associate with youth and innocence, is totally sickening and twisted. One last thing about the scimitar: it is a symbol often used in Masonic imagery:

- **C) Peace and Harmony with Nature**

What do you do when you've killed most of the world population with toxic gas? You celebrate around a genetically-modified-glowing plant of course! Happy people from all over the world irresistibly heading towards that plant, some are almost flying towards it. Right above this plant (that doesn't exist in real life) is a Jesus-like figure but is definitively not Jesus.

All of the extinct species of the 1st mural are all back in action and you even see a little dove appearing in the plant. How nice. They feel so much better now that there are much fewer people on earth now. The animals are happy too and they thank you for dying. People can now use high levels of scientific knowledge to live in a state of synthesized happiness provided by genetically modified plants. Good for them. The whales are jumping in the air, high-fiving humans. If you look closely at the baby tigers, they have faces of human children. It is quite bizarre. This whole piece reeks of genetic modification and magick.

To sum up, those murals clearly depicted admitted goals you can read in documents calling for a New World Order:

- Massive depopulation of the earth
- Death of Judeo-Christian beliefs

- One World government
- Restoration of nature

If you've read my piece about the Georgia Guidestones, you might notice that the themes are strikingly similar. Coincidence? The Georgia Guidestones also feature a capstone with a time capsule buried under it. There is no "conspiracy theory" here, those are facts. Everything is written in stone for you to see. The elites own this place and they build monuments to celebrate their culture. Their "divine knowledge" is however inaccessible to you unless you're a high ranking member. There is so much to interpret in those murals that I'm convinced I've missed a lot of details (colors, shapes, movement, symbols).

3- The Swastika Runway

After seeing all of the allusions to Nazi Germany, would you be surprised if the runways were shaped like a swastika? Here's an aerial view of the runways and below is how the runways appear in Google Maps. Draw your own conclusions.

Top view of the runways.

I highly doubt that the guy who drew the runways did not notice their odd shape. I mean, someone in the process of drawing and/or building had to say “Wait a minute, this kinda looks like that Nazi symbol! We should maybe change it! We don’t want our new 4,1G$ airport to be offensive or anything”. But that did not happen for some reason.

4- Other weirdness

Like I’ve said before, a book could be written on the DIA, so I’ll leave you with unsorted oddities you can see at the DIA.

- Gargoyles

The symbolism of gargoyles has always been a mystery. Nobody can really explain the reason for their presence, specifically on religious buildings. Are they remnants of past pagan beliefs that never went away? Do they represent something only “illuminated” people know about?

> “What are these fantastic monsters doing in the cloisters under the very eyes of the brothers as they read? What is the meaning of these unclean monkeys, strange savage lions and monsters? To what purpose are here placed these creatures, half beast, half man?
> -St Bernard of Clairvaux, 12th century

- The floor

These photos are a strange set of symbols that run on the floor from the south end of The Great Hall on Level 5 and progress to the north end of The Great Hall. Note the black disk which is occulting the sun. There is no mistaking the architecture in the floor as depicting the sun, and the black disk is beginning to eclipse it. When we arrive at the north end of The Great Hall, there is a statue of Jeppesen which is covering the sun. Is it a reference to the black sun, as revered by the Nazis?

- ????

Is it supposed to be “native” art representing mother earth? It looks like an alien “sprinkling” life on earth. What’s with the little faces at the top of the painting? Are they alien watching us from space? I don’t know, I can’t find any information about this piece. It makes me think of crop circles for some reason.

IN CONCLUSION

The Denver International Airport is a massive building complex with massive traffic. While the art on display in these kinds of sites is usually crowd-pleasing, the DIA has been weirding out travelers for years. Who wants to see a painting of a gas-masked tyrant killing babies right before boarding a flight?

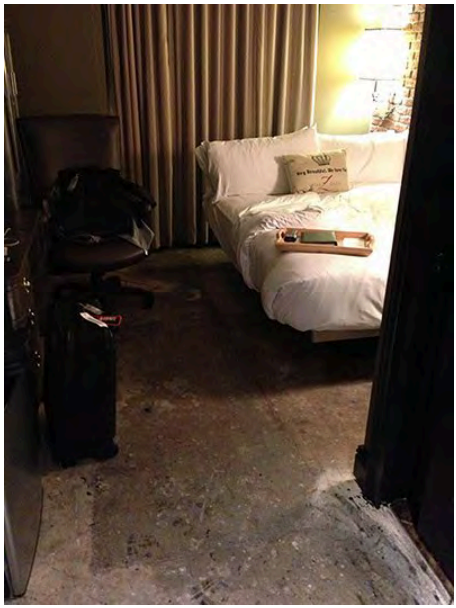
As it is often the case in occult-elite structures, the symbolism we see above ground only hints to what actually happens underground. Literally.

WHAT'S UP WITH ROOM 322 AT HOTEL ZAZA?

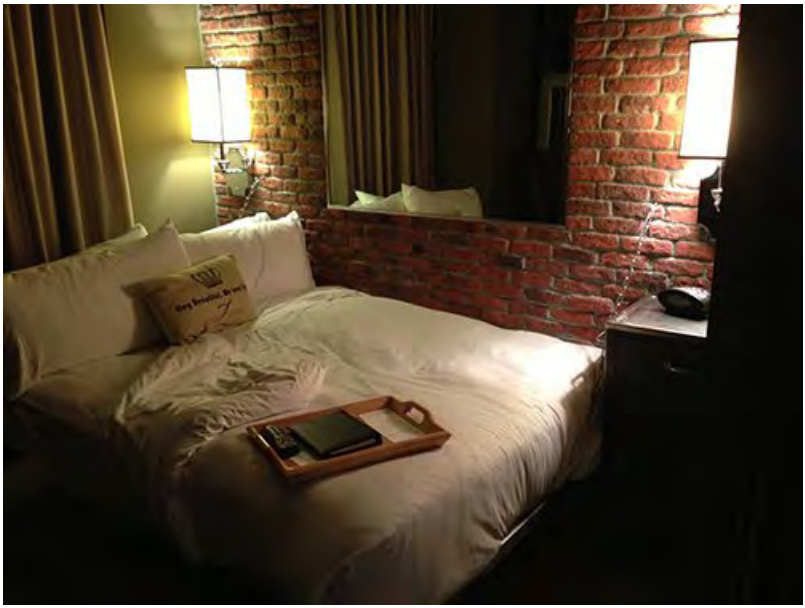
Hotel ZaZa is a stylish inn located in Houston, Texas. While the hotel is known for its luxurious suites, a recent post on Reddit revealed the existence of the mysterious “Room 322”. This room is not advertised on the hotel’s website and, in short, is the definition of creepy. This is what the Redditor posted:

> stay here frequently when on business. Hotel was booked solid and my colleague managed to score a room unplanned. We all had normal zaza style rooms (swank) and he ended up in this goth dungeon closet.
>
> Seriously- the room had a chain holding the bed to wall, pictures of skulls and a creepy, incongruous portrait of an old man. Room was about 1/3 the normal size with the furniture blocking part of the TV, bed and window.
>
> We asked about it at the front desk and the clerk looked it up and said ” that room isn’t supposed to be rented.’ and immediately moved him.
> – Source: Reddit

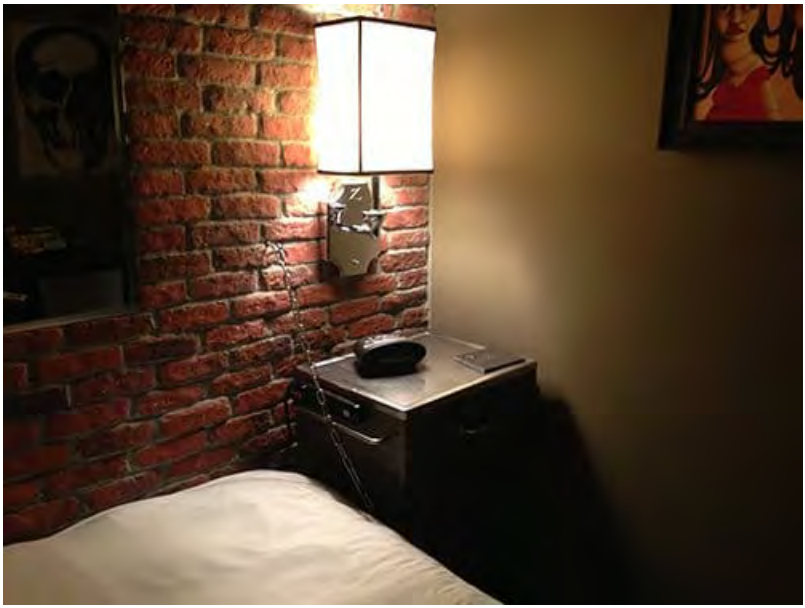
Here are pics of the room, each of which kind of raises concerns about what actually happens there.



Unlike any other room in the hotel, the floor is cold, hard, dirty concrete,



The room is about a third of the size of other rooms in the hotel and is the only one with brick walls. The mirror is embedded in the brick wall, leading some to believe that it is actually a two-way mirror…



The bed is chained to the wall. Why?

Skull frame on the wall. Rather appropriate since 322 is the Skull and Bones' sacred number.

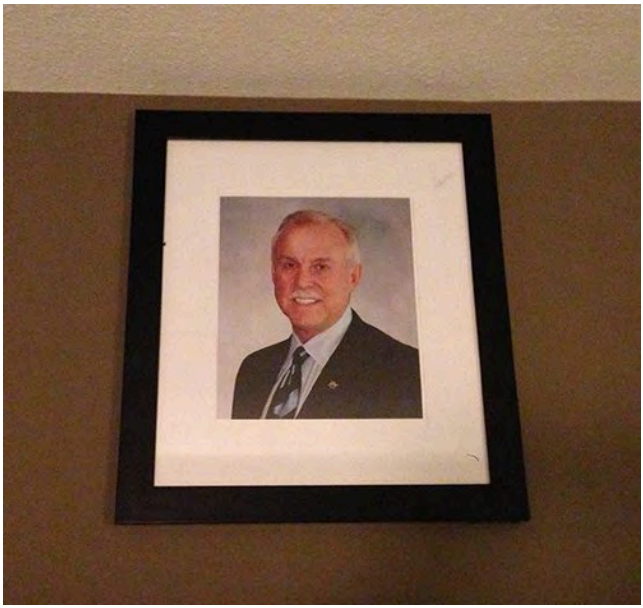
Skull clock

Those that are aware of the occult elite's symbolism know that 322 is the "sacred" number of the Skull & Bones secret society (to which belong the likes of George W. Bush, George Bush Sr. and John Kerry).

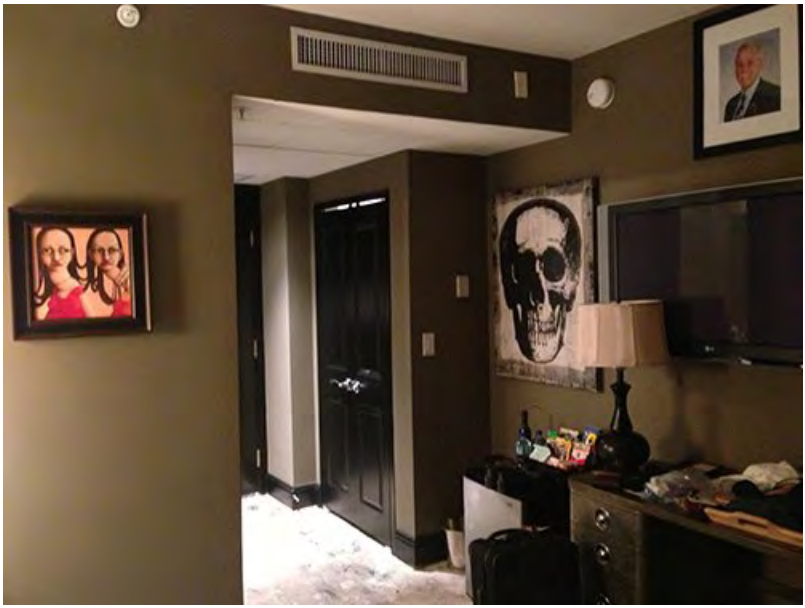
Official Skull and Bones logo prominently featuring the number 322.

A very creepy painting above the bed depicting two girls with dead eyes and deformed, elongated necks. Does this image represent split personalities?

Another creepy image above the bed of a guy with huge eyes. He doesn't look nice at all.



Overseeing the room is the picture of a suited man. Apparently, it is Jay Comeaux, President of Stanford Group Company. Why is this random elite guy on the wall? Does he have something to do with the Skull and Bones?



This looks like the perfect place to traumatize someone.

When the story came out, people from the hotel's PR responded that room 322 was a theme room entitled "Hard Times" and was meant to recreate a "prison experience". This room is however not advertised anywhere and, as some people noted, there is nothing in that room that really recalls a "prison experience". Do jail cells have huge mirrors, brick walls, and frames of skulls, weird deformed faces and company CEOs on walls? Not really.

Another strange fact, a year before this story came out, a book author posted on her blog a little something about room 322 as well. This is what she wrote about it:

> "When I checked into Houston's Hotel ZaZa at midnight on Thursday night, there was some confusion. My first room was a themed room, known as the Hard Times room; this skull was on the wall. A few minutes after I got there, the front desk called up and said they had to move me; the people at the front desk were deeply upset at the thought of me being stuck in this room."
> – Source: Pop Culture Nerd

Apparently, hotel staff does not want everyday visitors to stay in that room. Is this room called “Hard Times” because it is used for occult elite trauma-inducing rituals? I cannot say for sure, but this is definitely a sinister site.

SINISTER SITES: THE SANSEVERO CHAPEL

At first glance, Capella Sansevero is your typical Italian chapel from the 17th century, tastefully filled with paintings and sculptures of a religious nature. However, a closer look at the various items in the chapel reveals that something is "off" about this place. Some sculptures are so "organic-looking" that they lead many to believe they were the result of a supernatural process. Furthermore, the enigmatic symbolism found around the chapel heavily hints to an allegorical esoteric message.

And, when visitors climb down a few stairs, they see this:

The chapel has on display two actual human remains with their entire nervous system on display. Creepily dubbed "Adam and Eve" – and even more creepily referred to as "anatomical machines" – this bizarre display has been the subject of all kinds of rumors.

To fully understand what is going on with the chapel, one must understand its creator: Raimondo di Sangro, the Prince of Sansevero. While he was considered a brilliant inventor and philosopher by many, others believed that he was a cruel

black magician who killed people to conduct bizarre experiments.

A visit to his Sansevero Chapel gives credence to both points of view as it puts on display all of di Sangro's alchemical genius … and madness. Before looking at the bizarre works of art on display at the chapel, let's first look at the man behind it all.

RAIMONDO DI SANGRO, THE "SORCERER PRINCE"

From the age of 10, di Sangro was educated at the Jesuit College of Rome. In 1730, at age 20, he came back to Naples using the title "Prince of Sansevero". He soon joined the ranks of occult secret societies.

> "In spite of the religious training that he had received with the Jesuits, the young man soon joined the secret brotherhood of the Rosicrucians, where he was initiated into ancient alchemic rituals, the so called "sacred art" or "king's art" which had been handed down through the centuries from Egyptian priest to their disciples. Don Raimondo had found his life calling. While

> maintaining the outmost silence about "his brothers" and the teachings he was receiving (he left no documents whatsoever on the activities of the mysterious sect) the Prince radically changed his life and devoted all his time to alchemy. Vials, ovens and alembics filled the cellar of his palace and at nighttime it was not rare to see strange, colored vapors and disgusting smells coming out of the barred windows of his cellar. It was at that time that Neapolitans started labeling him a sorcerer."
> – Rino Di Stefano, Raimondo de Sangro, the "Sorcerer" Prince

Di Sangro introduced Freemasonry to his city as he became the head of the Neapolitan Masonic Lodge. This fact, combined with his knack for presenting peculiar inventions, such as an "eternal flame" made from a chemical compound of his creation and human skull bones, only grew the legend surrounding Di Sangro.

> "Prince Raimondo di Sangro was known as an eccentric, enigmatic, and mystical man. He was the head of the Neapolitan Masonic lodge, the symbols of which are interspersed throughout the chapel, and was a student of numerous areas of the sciences, as well as alchemy and other mystical disciplines. He also spoke several exotic languages such as Hebrew and Arabic and was an inventor, some of his inventions of which were rather bizarre, such as a mechanized carriage with wooden horses that was said to be able to travel over both land and water. These eccentricities led to the Prince garnering a reputation as a practitioner of wizardry and black magic, and rumors abounded that he performed sinister magical rituals, human sacrifices, and curses. It was also said that he could perform great feats of alchemy, such as creating blood out of water or even thin air, and that he used the various body parts of his sacrificed victims in his odious spells and potions. The Prince was said to lock himself away for days on end and perform demented experiments on human beings, such as reanimating the dead. These dark rumors and legends that swirled around the Prince made him into a man to be feared and avoided; a larger than life black sorcerer who could bend magical and natural forces to his will. The Prince did little to deny these rumors and it is thought that he even encouraged

> them."
> – Brent Swancer, The Bizarre Anatomical Machines of Italy

One of di Sangro's many "hobbies" was Bel Canto, which means "beautiful singing". Sounds good, doesn't it? Who doesn't appreciate beautiful singing?

However, for di Sangro, "Bel Canto" means buying little boys from impoverished parents, castrating them and forcing them to sing.

> "In spite of his being acquainted with the pleasures of family life and having children (...), the Prince enjoyed going around his many estates looking for young boys with beautiful voices. Usually he would find them in the church choir. Then he would "buy" them from their parents (usually poor, illiterate peasants who had many children) and had his personal physician, don Giuseppe Salerno, castrate them. He would then lock them up in the Conservatory of Jesus Christ's Poor in Naples, where these young castrated boys started their careers as "sopranist".
> (...)
>
> He saw in the castrati a search for perfection, which according to the Rosicrucians resulted from "annulling the dualism that comes from separation, a return to the primordial androgynous being".
> – Ibid.

As di Sangro's reputation grew, and his writings gained publicity, he made powerful friends and powerful enemies. His involvement with Freemasonry lead to his writings being banned and for him to be excommunicated by the Catholic Church.

He spent the latter days of his life decorating the Sansevero Chapel, turning this small place into a grandiose representation of the "alchemical and Masonic path to illumination".

A MYSTERIOUS OCCULT TEMPLE

Before it was transformed by Raimondo di Sangro, the Sansevero Chapel was already the subject of bizarre rumors. It was said to have been constructed on an old temple of Isis and, to prove this fact, locals point to a massive statue of the God of the Nile, located just around the corner from his home.

The Statue of the God of the Nile in Naples.

Adding to the sinister factor, the Palazzo Sansevero was the scene of a brutal murder at the end of the 16th century, when the composer Carlo Gesualdo caught his wife and her lover together and hacked them to death in their bed. Up until 1888, a passageway connected Palazzo Sansevero to the Sansevero Chapel.

However, it is when Raimondo di Sangro turned this chapel into an alchemical project that the site became an attraction, especially in occult circles. Other than the enigmatic "hidden message" of the chapel, it is the works of art that mystify visitors. They appear to daringly declare: "I was an occultist and this is what I could do".

The works of art in the Sansevero Chapel are indeed unique, powerful and unsettling, forcing visitors to ask: "How *did* he do that"? And, when one knows the esoteric and alchemical background of the Prince, observing them leads to the question: "Was this done through an occult process?"

The most compelling example of this is *The Veiled Christ*. Set in the middle of the chapel, this sculpture of Christ covered by a thin veiled has an unnerving quality: How was this marble sculpture made using a block of stone and a chisel? The veil is too … real.

"Veiled Christ"

> "Completed in 1753 by Giuseppe Sanmartino and commissioned by Raimondo di Sangro, it portrays Christ deposed after crucifixion, covered by a transparent veil. This veil is rendered with such subtlety as to be almost deceiving to the eye, and the effect seen in person is really striking: one gets the impression that the "real" sculpture is lying underneath, and that the shroud could be easily grabbed and lifted.
>
> It's precisely because of Sanmartino's extraordinary virtuosity in sculpting the veil that a legend surrounding this Christ dies hard – fooling from time to time even specialized magazines and otherwise irreproachable art websites.
>
> Legend has it that prince Raimondo di Sangro, who commissioned the work, actually fabricated the veil himself, laying it down over Sanmartino's sculpture and petrifying it with an alchemic method of his own invention; hence the phenomenal liquidness of the drapery, and the "transparence" of the tissue."
> – Bizarrobazar, The Mystery of Chapel Sansevero

For centuries, a “black legend” surrounded this sculpture and others in the chapel that held that the Prince used a mysterious alchemical process to “marbelize” a fine cloth placed over the sculpture.

Veiled Christ from above.

Some observers noticed a troubling detail about that sculpture: Christ appears to still be breathing.

> “There may be another small “anomaly” in this Veiled Christ, as there is a slight indentation over the nostril, as if the shroud is being sucked in by breath – is this “dead Jesus” alive? Did di Sangro believe that Jesus had not died on the Cross? If so, perhaps he was not only a Mason, but a member of another, even more mysterious, order?
>
> Jesus disappeared from his tomb – but he is not alone. The Prince’s tombstone can still be seen in the chapel. He died on March 22, 1771, “from a sudden illness caused by his mechanic experiments”. During the long nights he spent in his laboratory he had probably inhaled or ingested some toxic substance, which this time had indeed become lethal. His sarcophagus,

> however, does not contain his body; someone stole it. When or why is not known.
>
> Raimondo had a plaque placed in the chapel, stating that the person who commissioned those works (i.e. himself) was moved by a desire "to astonish, discover and teach".
> – Phillip Coppens, The Alchemical Chapel

On the left of Veiled Christ is *The Chastity*, a sculpture modeled after di Sangro's mother Cecilia Caetani d'Aragona. The naked woman is covered from head to toe by a thin veil which reveals her forms in every detail. This work of art is, once again, another "supernatural" feat of sculpture. How can this effect be achieved using marble?

The Chastity.

A close-up shot.

> "The *Chastity* (*La Pudicizia*) by Corradini, with its drapery veiling the female character as if it was transparent, is another "mystery" of sculpting technique, where the stone seems to have lost its weight, becoming ethereal and almost floating. Imagine how the artist started his work from a squared block of marble, how his mind's eye "saw" this figure inside of it, how he patiently removed all which didn't belong, freeing the figure from the stone little by little, smoothing the surface, refining, chiselling every wrinkle of her veil."
> – Op. Cit, Bizarrobazar.

Although the statue was modeled after di Sangro's mother, it is clearly a tribute to the most important figure in Freemasonry: Veiled Isis.

> "The veiled woman can be interpreted as an allegory of Wisdom, and the reference to the veiled Isis, special divinity of the science of initiation."
> – Made in South Italy, The Alchemist Chapel

Indeed, in occult symbolism, Veiled Isis is the ultimate

representation of occult mysteries where the truth is veiled to the profane until true esoteric initiation.

> "The mysteries of Hermeticism, the great spiritual truths hidden from the world by the ignorance of the world, and the keys of the secret doctrines of the ancient philosophers, are all symbolized by the Virgin Isis. Veiled from head to foot, she reveals her wisdom only to the tried and initiated few who have earned the right to enter her sacred presence, tear from the veiled of Nature its shroud of obscurity, and stand face to face with the Divine Reality. (…)
>
> To the modern seeker she is the epitome of the Great Unknown, and only those who unveil her will be able to solve the mysteries of life, death, generation, and regeneration."
> – Manly P. Hall, The Secret Teachings of All Ages

Locals claim that The Chastity is placed exactly where a statue of Isis stood, back when the chapel was a temple of Isis.

On the opposite side of The Chastity is Disillusionment, another perplexing sculpture infused with profound symbolism. Modeled after the Prince's father Antonio di Sangro, it depicts a man struggling to free himself from a net as he is being helped by a winged youth.

Disullisionnement by Francesco Queirolo.

A close-up shot.

Once again, a mystery surrounds this sculpture: How can a net be sculpted over a body that appears to have been already sculpted underneath? Was an alchemical process used to achieve this astonishing result?

Not unlike The Chasity, this sculpture is an allegory for a fundamental Masonic concept: The freeing of Man using the intellect.

> "Its allegorical meaning is that man is intent on freeing himself from false beliefs (the net) with the aid of the intellect (the young man)."
> – Rino Di Stefano, "San Severo"

Although there are several other sculptures in the chapel, the three above clearly stand out and are connected with their mysterious organic qualities. Furthermore, these three sculptures constitute an "esoteric triangle". With The Chastity on the left (representing the female principle), Disillusionment on the right (representing the male principle) and Veiled Christ in the middle (representing the "perfected man"), the sculptures esoterically represent the most fundamental hermetic principle: Duality merging to create a perfected being.

In occult circles, this concept is personified by Isis and Osiris uniting to create Horus – the perfect being.

In my article about Sirius, I explain:

> "To achieve perfection, the initiate must successfully understand and internalize the dual nature of the world (good and evil; masculine and feminine; black and white, etc.) through alchemical metamorphosis. This concept is symbolically represented by the union of Osiris and Isis (the male and female principles) to give birth to Horus, the star-child, the Christ-like figure, the perfected man of Freemasonry – who is equated with the Blazing Star."

The original floor of the chapel also heavily plays on the concept of duality and esoteric initiation.

The original floor of the chapel before it was changed in 1909.

The original floor was in black and white – meant to represent duality and the unification of opposing forces – not unlike the checkerboard floor found in all Masonic lodges. The intricate, tri-dimensional design depicts a labyrinth – a masonic symbol for initiation.

> "Labyrinths and mazes were favored places of initiation among many ancient cults. Remains of these mystic mazes have been found among the American Indians, Hindus, Persians, Egyptians, and Greeks. (...) The famous labyrinth of Crete, in which roamed the bull-headed Minotaur, was unquestionably a place of initiation into the Cretan Mysteries.
>
> Labyrinths were symbolic of the involvements and illusions of the lower world through which wanders the soul of man in its search for truth."
> – Hall, op. cit.

Just like duality opposes black and white, the sublime works

of art described above are opposed to a morbid and sinister display: The Anatomical Machines.

ADAM AND EVE

The two "anatomical machines" on display at Capella Sansevero.

What the heck are those things might you ask? Well, they're exactly what you're hoping they are not. And maybe worse. This exhibit consists of two actual skeletons of a mature male and a pregnant woman. Their entire nervous system is exposed, where the arteries are colored red and the veins are colored blue. The fetus of the pregnant woman was on also originally on display but the specimen mysteriously disappeared.

The macabre display.

How did Raimondo di Sangro preserve the nervous system of these human remains? Well, that's a mystery that keeps on being mysterious. And, once again, a "dark legend" surrounds these "anatomical machines".

It was indeed rumored that "Adam and Eve" were two servants of di Sangro who were injected with a substance that crystallized their nervous system – killing them in the process. Here's a dramatic account of the legend:

> "The Prince, just like a sorcerer, is stirring the preparation in a big cauldron. Eventually, the long-awaited reaction takes place: a mysterious liquid is ready. On the other side of the room, the two bound and gagged servants can't even scream anymore. The man is sobbing, while the woman, even immobilized, stays vigilant and alert — perhaps the new life she carries in her womb prevents her from giving in to fear, commanding an already impossible defense. The Prince hasn't got much time, he has to act quickly. He pours the liquid down a strange pump, then he gets close to his victims: in their eyes he sees an unnameable terror. He starts with the man, puncturing the jugular vein and injecting the liquid right into his bloodstream with a syringe. The heart will pump the preparation throughout the body, and the Prince watches the agonizing man's face as

> the dense poison begins to circulate. There, it's all done: the servant is dead. It will take two to three hours for the mixture to solidify, and surely more than a month for the putrified flesh to fall off the skeleton and the network of veins, arteries and capillaries the process turned into marble. Now it's the woman's turn."
> – bizzarrobazar, The mysteries of Sansevero Chapel

Recent studies claim that di Sangro artificially recreated the nervous systems of these bodies using wire and beeswax. However, manually recreating such a complex system of wires is a near-impossible task.

> "These two skeletons are overlaid with a complex, twisting network of metal tendrils and hardened arteries and veins which represent the arterial system, viscera and musculature of human beings with amazing, meticulous accuracy. The skulls of the two figures are hinged, and can be opened to reveal an incredibly detailed spiderweb of blood vessels within. Upon their unveiling, the disturbing models were so mystifying and grotesque that it was believed that the dark Prince had actually used his black magic and alchemy on some of his unwilling servants to morph them into these abominations.
>
> Regardless of whether they are the result of black magic or not, Adam and Eve present a number of very real mysteries, not the least of which is how they were made in the first place. For years the method of construction was the source of bafflement among scientists and doctors. Were the intricate hardened circulatory systems real, and if so how did they remain so remarkably well preserved for over 200 years? Were they artificial? If so, how could they be reproduced so faithfully? Since there was little to no documentation as to the original creation of the anatomical machines, these were questions for which the answers long remained elusive. The main theory was that the two anatomical machines were created through a process known as plasticization, or "human metallization," which involves injecting substances directly into the circulatory systems of subjects while they were still living, after which these materials would travel along the veins and harden, painfully killing the unfortunate victim in the process.

> However, no one really knew for sure."
> – Op Cit. Swancer

No matter what the case may be, these anatomical machines aren't simply there to freak out visitors. They are also said to serve a symbolic purpose in the alchemical "great work" that is the chapel.

Through various clues, it is believed that the anatomical machines represent the last stage of the alchemical process called Rubedo – the reddening – symbolized by a red phoenix rising from its ashes. Interesting fact: The "machines" were originally on display in a room called The Phoenix.

> "the originary placement of the "anatomical machines", inside the Phoenix Apartment on a revolving platform, looks like a symbolic choice: maybe Raimondo di Sangro thought of them as a depiction of the *rubedo*, a stage in the search for the philosopher's stone in which matter recomposes itself, granting immortality."
> – Op. Cit., bizzarrobazar

The least one can say is that the chapel is surrounded by mystery. This is only amplified by the fact that di Sangro destroyed his own scientific archive before he died. Then, after his death, under threat of excommunication by the Church due to di Sangro's involvement with Freemasonry and alchemy, his descendants destroyed what was left of his writings, formulae, laboratory equipment and results of experiments. All that is left is thinly veiled symbolism.

IN CONCLUSION

In the image of its creator, the Chapel of Sansevero is brash and unapologetic. It is a celebration of the esoteric path and a showcase of the alchemical know-how of an enthusiastic occultist. While "occult" literally means "hidden from the public", Raimondo di Sangro spent his life publicizing his

interests and discoveries, barely “placing a veil” on the true nature of his experiments.

The Chapel is, therefore, one of those rare instances where “magic” can be seen in plain sight. While the sublime works of art of the chapel are a celebration of life, beauty, and spirituality, the morbid manipulation of cadavers below celebrates death, decay and the gruesome. In short, not unlike the black and white floors that used to cover this occult temple, the Chapel of Sansevero visually represents the dualistic nature of the universe and, by correspondence, the dualistic nature of man. Once these opposing forces are united, and the duality is resolved, esoteric perfection is said to be attained. To achieve this, one must not be afraid to look towards the heavens … and stare into the depths of hell.

SOMETHING IS TERRIBLY WRONG WITH HOTEL LUCIA

When asked the question “Do you want to be creeped out by the hotel you’re about to sleep in?” about 99.6% of people answer: “Of course not, are you crazy?”.Well, despite these staggering (made-up) statistics, Hotel Lucia seems to go out of its way to make its lobby as off-putting as possible.

At first glance, most people might brush off the art at this hotel as “typical Portland weirdness”. However, a closer look at the various pieces on display reveals that there actually a theme going on there. And it is kind of terrifying. It is almost as if the hotel is trying to send a coded message through symbolic art that something terrible is happening around there.

This is not my first article about creepy hotels. The 2013 article What’s Up With Room 322 at Hotel ZaZa? described the many strange features of a “secret” room at a stylish hotel in Texas. Other than the suspected two-way mirror, the room contains disturbing paintings of deformed faces coupled with the picture of a prominent Texas businessman.

The lobby of Hotel Lucia follows the same strange pattern: Disturbing art and pictures of powerful people. Let’s take a closer look at the hotel.

HOTEL LUCIA

Described as “downtown Portland’s most historic hotels”, Hotel Lucia is home to the world’s largest permanent

collection of black and white photographs. It is also home to some creepy art. The combination of these two elements creates a bizarre space, where one wonders if there's an overarching theme going on here.

The lobby.

Visitors entering the lobby are greeted with a collection of curious works of art that are asking to be investigated. And this leads to a weird rabbit hole.

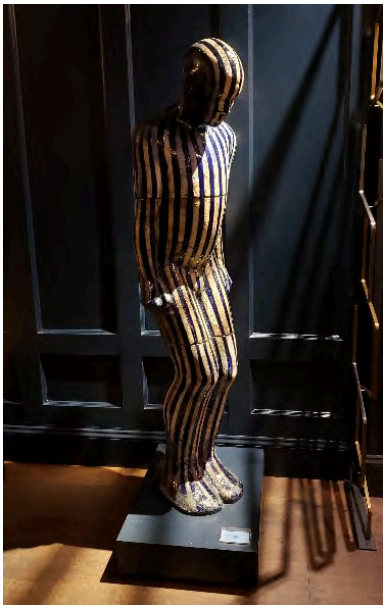
First, you are greeted with this painting.

Three boys in swimsuits or maybe underwear.

The painting is reminiscent of the strange paintings of children on display at Tony Podesta's home.

Art at Tony Podesta's home.

As guests enter deeper into the lobby, they also enter deeper into weirdness.



A sculpture of a young boy who appears to be restrained.

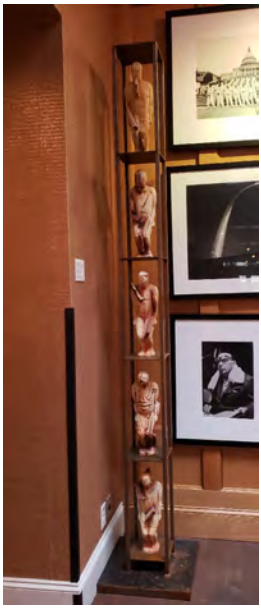
Everything about this sculpture screams out MKULTRA. The boy is covered in a dualistic striped pattern – a staple in Monarch mind control symbolism. The stripes are also reminiscent to jail bars.

A mind behind bars.

Right next to this sculpture is a painting that uses a similar striped pattern.

I am not exactly sure of what's happening here, but there appears to be a small person holding a phallic object.

On the other side of the scultupre is a collection of smaller sculptures with the same theme of bondage and weirdness.



Five figures in the same position as the boy with various objects inside and around the body. Pure Monarch Programming.

Speaking of Monarch programming, another painting appears to be a direct reference to it.

This painting features a butterfly (symbol of Monarch programming), the faces of four children and, on the right, the body of a child.

As one grows increasingly disturbed by this art collection, one encounters this monstrosity:

Underwear with a noticeable bulge made from crayons… which are used by children. What's the message here? I mean, really.

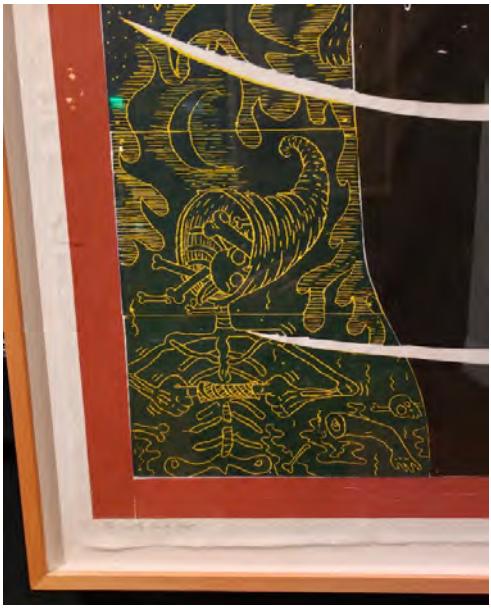
A child in a rather uncomfortable position, an adult that looks angry. And two ducks?

I honestly don’t know what is happening in that painting. It might depict a child being tortured while being screamed at by a person through some kind of proxy (the ducks).

A black and a white person chained together. MK Slavery.

Can this woman look more evil?

This is a color woodcut named “The Empty Hand” by artist John Buck. It is replete with strange images such as a woman holding a baby while strapped with bombs, churches burning, and loads of esoteric symbols.



At the bottom are bones and dismembered body parts.

The general theme of the painting appears to revolve around war, pollution, hate groups such as the KKK and a whole lot of people dying.

THE GREAT SYMBOL OF SOLOMON

Buck's piece appears to be inspired by the Great Seal of Somolon – one of the most important symbols in Western occultism which is based on the all-important concept of duality.

So, in this hotel lobby filled with imagery relating to pain, abuse, slavery and suffering, there's a massive collection of pictures of celebrities and powerful people. The hotel's official website states:

> "Hotel Lucia houses the world's largest permanent collection of black and white photographs by Pulitzer prize-winning photographer and Oregon native David Hume Kennerly. Kennerly won the 1972 Pulitzer Prize at age 25 and served as President Gerald R. Ford's personal photographer. He has photographed eight wars, as many U.S. presidents and countless celebrities."

Next to the pieces seen above is a wall of pictures of Hugh Hefner and his Playboy playmates; Former Presidents Bush, Nixon, Carter, Ford, and Reagan; Kramer from Seinfeld; Soviet leader Leonid Brezhnev and … a deserted park.

Lots of other pictures are scattered around the hotel.

Dick Cheney riding a bumper car.

Bill and Hillary Clinton are on display on the seventh floor.

All there's missing is a picture of Jeffrey Epstein playing mini-golf.

Finally, as if to sum everything up, this is what's on display above the restaurant.

The head of a goat above the hotel restaurant.

IN CONCLUSION

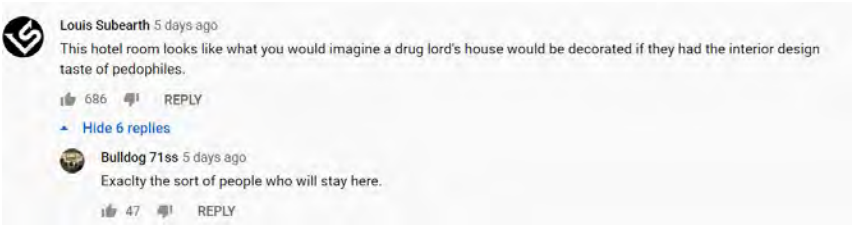
While the art pieces on display at Hotel Lucia are rather cryptic and enigmatic, there appears to be a common theme uniting them. And it revolves around children, abuse and the world elite. The several depictions of restraint, bondage, and suffering, coupled with pictures of celebrities and politicians appear to send a specific message to visitors. Well, at least, to those "in the light".

After all, the name Lucia comes from the Latin word Lux, which means "light". And who is the favorite figure of the occult elite? Lucifer … aka the "light-bearer".

THE MOST EXPENSIVE HOTEL ROOM IN THE WORLD WAS MADE FOR ELITE PSYCHOPATHS

Take a second and picture in your mind the most expensive hotel room in the world. Did you picture pills, butterflies and medical waste everywhere? Probably not. Because you are probably not a psychopath. Well, the most expensive hotel room in the world is actually filled with pills, butterflies and medical waste. And dead animals. Because this place was clearly made for psychopaths.

The Empathy Suite of the Palms Hotel in Las Vegas combines colorful, kiddie designs with pills and opioids. It doesn't take a great deal of imagination to picture what this place was designed for. Here's a top comment from a YouTube video touring the Empathy Suite.



Just by looking at pictures of the place, one gets a visceral gut feeling of pure foulness. And, when one understands the symbolism of the occult elite, that feeling gets worse. Because one can only imagine what actually happens there.

One of the selling points of the Empathy Suite is that it features exclusive works of art by Damien Hirst – who happens to be one of the occult elite's favorite artists.

Therefore, in order to fully understand the "spirit" of this hotel room, we need to take a quick look at Damien Hirst and his body of work.

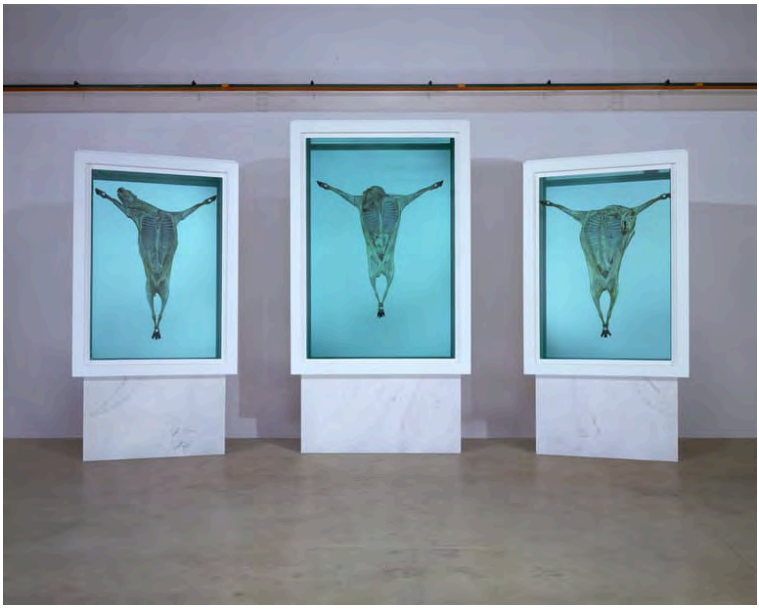
DAMIEN HIRST

Damien Hirst does the one-eye sign using a skull in Interview Magazine. That sums up everything you need to know about him.

Damien Hirst is reportedly the richest living artist in the UK with wealth estimated at £215 million. Throughout his career, Hirst was supported by extremely rich and powerful people such as Charles Saatchi, an Iraqi-British Jewish businessman who founded Saatchi & Saatchi, the world's largest advertising agency in the 1980s.

Right from the start of his career, Hirst's works revolved around the theme of death. One of his first "works of art" is a picture of him smiling next to a severed head. He soon became famous for a series of artworks in which dead animals (including sharks, sheep, and cows) are preserved—sometimes having been dissected—in formaldehyde.

Hirst often combines his morbid subjects with Christian themes to create rather blasphemous works of art.



The piece titled *God Only Knows* features three dead sheep that are "crucified" the same way Jesus was crucified with two thieves.

The piece titled *God Knows Why* consists of a sheep that was "crucified" on an inverted cross. Pure satanic inversion.

Adam and Eve Under the Table **features two actual human skeletons laying on the floor under empty bottles and random garbage.**

This piece is called *Devil Worshipper*. As you can see, it is an inverted pentagram (the favorite symbol of Satanists and the occult elite). It is entirely made of … dead flies.

A close-up of one of Hirst's many works made of dead flies.

Hirst is also know for creating "vitrines", which are usually made of an assortment of objects inside glass compartments. This one contains an operating table on which sits a sewing machine. What kind of horrific procedure is going on here?

So, the people at the Palms Hotel saw this stuff and said: "We need him to decorate our most sumptuous spaces right now!".

For starters, they bought a 60-foot sculpture made by Hirst titled *Demon With Bowl*.

Guests at the Palms Hotel can relax around a giant, headless demon.

If you're wondering where's the head, it exposed somewhere else. Here it is.

The head of the demon is a separate piece.

So this is the mindset of the artist who decorated the Empathy Suite. As you might expect, that suite was made by the occult elite, for the occult elite.

THE EMPATHY SUITE

Located at the very top of the Palms Hotel in Las Vegas, the Empathy Suite is the "crown jewel" of the hotel's massive $700 million renovation project. Sprawling over 9000 square feet and divided into two floors, the suite goes for $100,000 per night – with a two-night minimum.

One cannot simply go online and book this suite. One needs to apply and the hotel will make sure that you can afford the place and that you fit the right profile.

One cannot simply book this room. One needs to apply.

So what makes this hotel room so special and exclusive? What kind of "profile" does it cater to? Just look at the pics and it will become obvious.

One of the many living rooms of the Empathy Suite.

The general theme of the suite is centered around pills and butterflies. They are everywhere, to the point that it is overwhelming. And, to regular readers of this site, this combination of symbols points strongly to a specific and horrific direction (which happens to be one of the occult elite's secret obsessions): Monarch Programming.

The goal of Monarch programming (an offshoot of MKULTRA) is to create mind-controlled slaves through the use of trauma and heavy drugs. The main symbol used to identify this program is the Monarch butterfly. The room is all about drugs and butterflies. And, as they say, the devil is in the details.

Near the entrance is a medicine cabinet.

Why is there a medicine cabinet in the main living area? Because it is actually a “work of art” by Damien Hirst titled *Vegas*.

The dining room is also all about pills and butterflies.

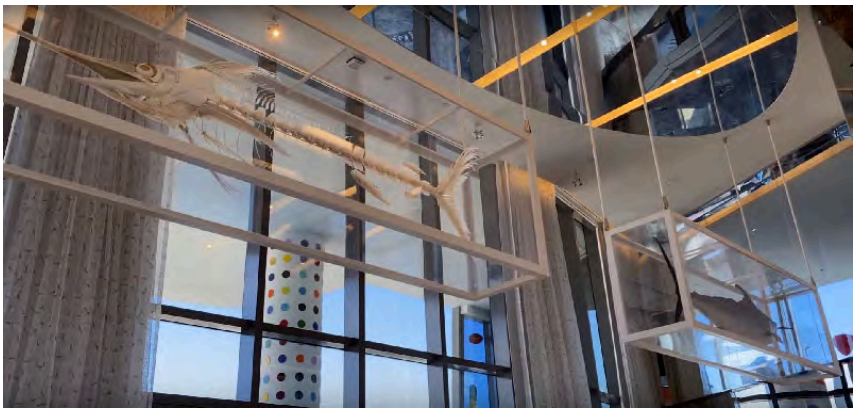
The display in the dining room contains thousands of pills. It is another Hirst piece titled *Money*.

Across from the dining room is a massive bar.

The bar can seat over a dozen people. Guess what is under the see-through glass.

Medical waste.

The bar contains all kinds of tubes, syringes, pill wrappers, and other items associated with surgeries and medical procedures. Is that the type of stuff you want to be looking at while taking a drink? What if you looked up?

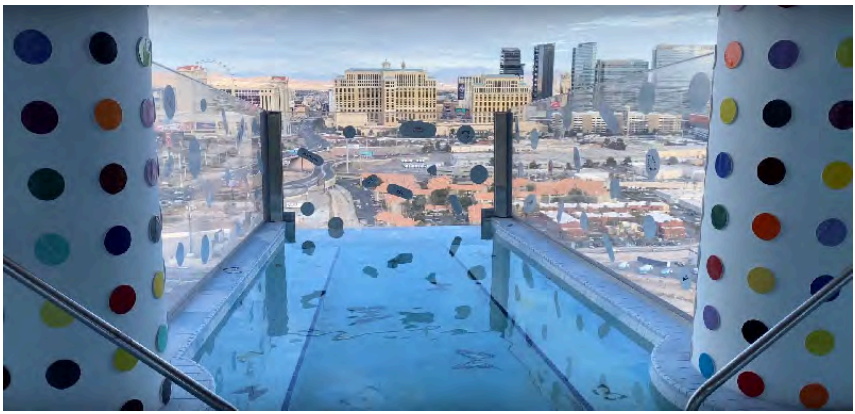


There's dead fish above the bar.

On the other side of the bar are a massive balcony and a heated pool. The creepiness continues there.

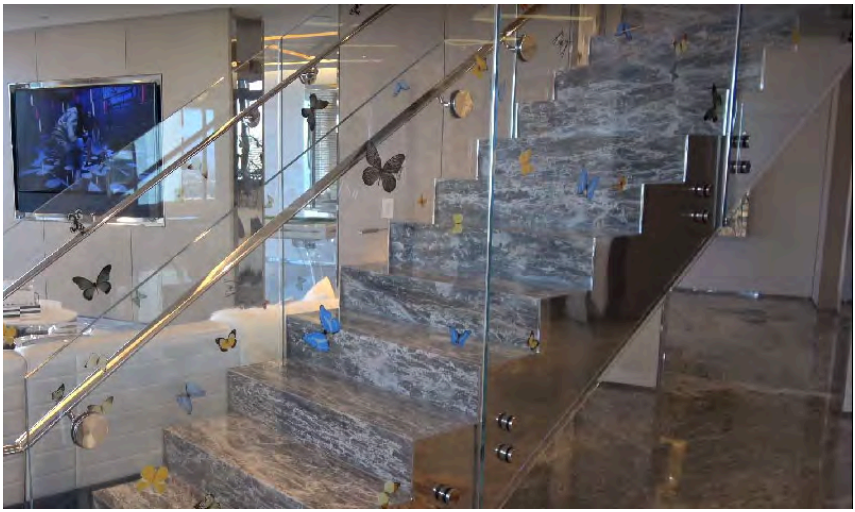
The balcony overlooks Las Vegas is all about pills and butterflies.

Not unlike the rest of the suite, the multi-colored disks on the pillars give the area a pre-school, daycare kind of vibe.



The view is ruined by stickers of pills. Good thing you only spent $100,000/night to stay there.

Are you ready to visit the second floor? Just go up the butterfly stairs.



The staircase leading to the two bedrooms of the suite.

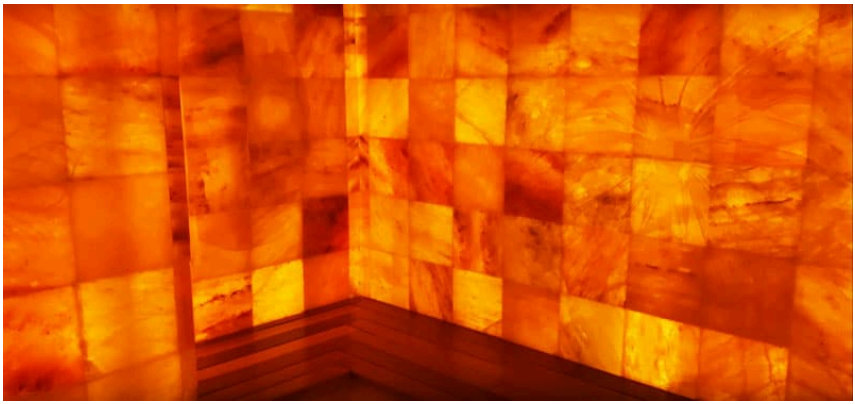
The bedrooms of the suite are in perfect continuation with the theme of the suite.

The main bedroom is also all about pills and butterflies.

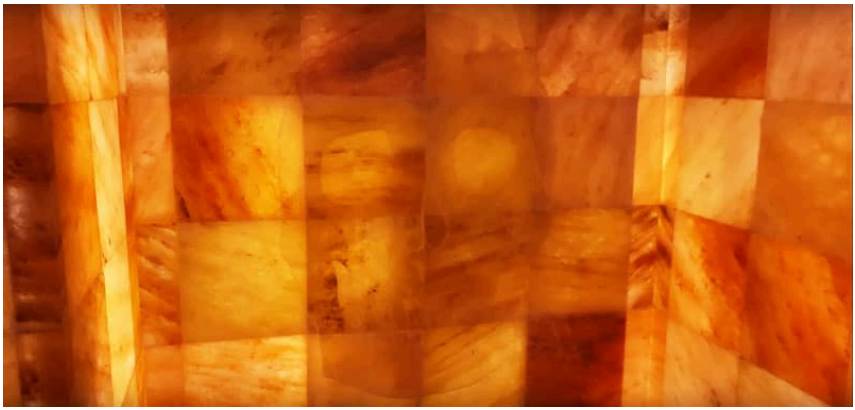
Next to the bathroom is a massage table … and more butterflies.

The wallpaper is all about pills.

Another high-end amenity of the Empathy Suite is the “salt room” where one can partake in halotherapy. Surely, this place of relaxation is devoid of creepy symbolism? Wrong.



If you look closely at the wall, there's a skull on the left and a butterfly on the right.



Are you relaxed yet?

IN CONCLUSION

Even without knowledge of the twisted symbolism of the occult elite, the Empathy Suite sends off a disturbing vibe. The colors, the butterflies and the medical paraphernalia is reminiscent to the pediatrics section of a hospital. However, the generous seating areas (combined will all kinds of swings) just scream out "sex orgy". The combination of the two = Epstein Island but in Las Vegas.

The fact that this suite is called “Empathy” is the cherry on the proverbial sundae. It is an ironic name. It is an example of the sick and twisted sense of “humor” of the elite. This place emits the exact opposite energy. In fact, it appears to be custom-made to disturb, traumatize and even terrify people who took drugs in there, and probably against their will.

Imagine young people who are drugged out of their minds and who are forced to dwell in that place. In that context, the most expensive hotel room in the world quickly becomes the stuff of nightmares.

THE OCCULT SYMBOLISM OF THE VATICAN'S 2020 NATIVITY SCENE

On December 11th, the Vatican unveiled its 2020 Nativity scene in St-Peter's Square. And, once the red drape covering the scene was removed, the crowd discovered a towering, brutalist, and totem-like Angel Gabriel staring back at them, along with an astronaut and a masked executioner (yes, those guys who kill people who are sentenced to death).

Let's say that the applause following the unveiling was "polite". Here are some pictures of the Nativity scene.

An ominous-looking angel looks down at the crowd while Jesus remains covered in red cloth for a while (not sure why). Behind the figures is a neon light that is probably meant to look like mountains on the horizon. However, at first glance, it looks like lightning striking the Nativity scene.

An astronaut and a masked executioner are also included in the Nativity scene.

In a press release, a Vatican City Governorate announced that the manger “aims to be a sign of hope and faith for the whole world especially in this difficult time due to the COVID-19 health emergency.”

But this thing did not bring “hope and faith” at all. In fact, nearly all observers absolutely hated it.

It is almost as if the Vatican created – on purpose – something that is so ugly that it causes devout Christians to hate piece depicting the birth of Jesus. Satanists wouldn't have done better.

WEAPONIZED UGLINESS

Titled "Monumental Nativity", this Nativity scene was originally created between 1965 and 1975 by students and teachers from the FA Grue Art School in Castelli, Italy. The original work contained over 50 pieces, but only a few were selected for the Vatican's Nativity scene and they chose an executioner wearing a horned mask.

"Monumental Nativity" is said to be a tribute to the world-renowned ceramic works of the Abruzzo region while giving a post-modern twist to the classic Nativity scene.

Speaking with a local newspaper, Italian art historian Andrea Cionci asked if it was a "nightmare or a masterpiece".

> "Forget the sweet face of the Madonna, the tender, luminous incarnation of the Child Jesus, the paternal sweetness of St. Joseph and the devout wonder of the shepherds. For the first time in the middle of Bernini's colonnade, the Vatican has erected a brutally postmodern work dating back to the sixties.
>
> In the choice of this crib, all the themes of Francis' pontificate are recognized: Above all, heavy modernism and a drastic break with Tradition.
>
> The figures resemble the masks of the ancient and ferocious Samnites, ancestors of the Abruzzese, who had a pantheistic, animist, fetishist, magical religion, a bit like the Andean fertility goddess Pachamama.
>
> Castelli's "Nativity scene" is an outdated work and the product of a strongly ideological art school. The work offers an image of Castelli's ceramics that most certainly does not correspond to reality, given that this admirable art is famous for its formal elegance and exquisite, delicate decorative inspiration that are completely absent here.
>
> The references to the Greek, Egyptian and Sumerian sculptures of the characters suggest the liberal historical-critical method of interpreting Scripture. Liberal biblical scholars have hypothesized various aspects of the Bible as adaptations of pagan cultures rather than the result of divine revelation."

Although "ugliness" is subjective, this Nativity scene nearly goes out of its way to be as unpleasant to the eye as possible which, in turn, is unpleasant to the soul. The least one can say is that this scene is anti-devotional. I mean, who would actually pray to this thing? You just can't. And that's kind of the goal of the twisted minds behind this thing.

Furthermore, beyond its overall ugliness, the Nativity scene also contains many symbols and historical references that convey a rather blatant message: This is actually an anti-Nativity scene.

ANTI-NATIVITY

Usually, the center focus of Nativity scenes is baby Jesus. However, in this thing, Baby Jesus is basically a random toddler, just standing there, looking like a giant cork.

WORSHIP ME

The center focus of this piece is not Jesus but rather the angel Gabriel. He is surrounded by a massive aureola while Jesus is still standing there looking like a giant cork. Furthermore, the angel towers over everything atop a rib ribbed pillar. The overall shape of this pillar is highly reminiscent of an important symbol in Ancient Egypt: The Djed pillar.

On the right: A djed pillar dedicated to the goddess Hathor.

The djed is a common symbol in Ancient Egypt and is believed to represent the god Osiris, more specifically his spine. While this symbol probably bears an esoteric meaning relating to the chakras (which are said to be based on the spine), the djed is also phallic in nature and associated with fertility rites. In fact, the "raising of the djed" was an important ceremony in Ancient Egypt.

> The raising of the djed ceremony is meant to represent Osiris' triumph over Set. During the ceremony, the pharaoh uses ropes to raise a pillar, with the assistance of priests. This coincided with the time of year when the agricultural year began and fields were sown. This was just one part of a 17-day holiday of festivals dedicated to Osiris. Overall, the raising the djed ceremony represented both the resurrection of Osiris, and the strength and stability of the monarch.
> – Ancient Origins, The sacred symbol of the Djed pillar

Did the Vatican deceptively make its believers witness a "raising of the djed" ceremony? One thing is for sure, the

Egyptian influence of this Nativity scene blends well with what's immediately behind it.

Right behind the Nativity scene is St. Peter's obelisk (which is originally from Egypt).

The general layout of the Vatican is Egyptian magic in plain sight. The phallic obelisk (representing Osiris and the male principle) faces the womb-like dome of the St. Peter's Basilica (representing Isis and the female principle). The same exact layout can be found in various power centers of the world, including Washington DC.

In Washington DC, an obelisk (the Washington monument) faces the dome of the U.S. Capitol.

In Egyptian magic, the union of male and female principles (Osiris and Isis) produces a “star child” (Horus). In esoteric terms, that star child is potent magical energy.

The hieroglyph representing Sirius – the most important star in occult symbolism (read my article about it here) is made of three elements of the Egyptian trinity: An obelisk, a dome, and a star.

So the Vatican has an obelisk and a dome. Where's the star that completes this trinity? It's there, but we have to look from above.

St. Peter's obelisk sits right in the middle of an eight-pointed star, also known as the star of Ishtar.

An eight-pointed star also tops the Christmas tree that stands next to this year's Nativity scene.

Speaking of outer-space stuff, the Vatican's Nativity scene also features an astronaut. Why? God knows.

The astronaut appears to be holding/giving birth to something. Also, there's an eight-pointed star on the helmet.

Considering the fact that this figure was created between

1965 and 1975, it might be a reference to the moon landing of 1969. But why, in 2020, did the Vatican select this thing to stand next to Jesus?

Even more baffling, why is there an executioner wearing a horned mask standing next to Jesus?

Even he's thinking to himself: "What am I doing here?".

In ancient times, executioners carried out the death sentences of legally condemned persons by chopping their heads off. In some cases, they wore grotesque masks with macabre and menacing traits to further terrify the prisoners while depersonalizing them as an individual. In short, that's a bizarre figure to place next to a newborn baby Jesus, especially considering the fact that Jesus himself was ultimately sentenced to death.

According to Religion News Service, the executioner is there to represent the Vatican's opposition to the death penalty. That's a pretty weak argument that barely makes any sense. I mean, I'm pretty sure that the Vatican is also against crystal

meth. Should they also add a meth dealer to the Nativity scene as well?

In a scene that is literally called “Nativity”, this horned figure represents death. It is the antithesis of a “Nativity”. I don’t think that Satanists would have done a better job desecrating a scene representing the birth of Jesus.

IN CONCLUSION

In a way, this year’s Nativity scene is a sad reflection of the year 2020. It is a collection of expressionless and socially-distanced figures who do not interact with each other while standing under the neon glow of phone and computer screens.

It also reflects how the occult elite reared its ugly head this year, poisoning every aspect of our lives with its toxic agenda. Through a display that is thoroughly anti-Christian, the elite sought to prove that its toxic ideology is also embedded in the Vatican.

While “Monumental Nativity” was created decades ago, it was selected for this year’s 2020 Nativity scene for a specific reason: It contains specific symbols while conveying a specific energy. Like everything else that happened this year, this scene is about showcasing the control of the elite and the demoralization of the masses.

SINISTER SITES: FELICITY, THE CREEPY DESERTIC TOWN AT THE "CENTER OF THE WORLD"

Located near the California-Arizona state line and the Mexican border, the town of Felicity was built on 8,000 acres of desertic land, in a place some would define as “in the middle of nowhere”. However, to other people, this exact location is extremely significant. In fact, Felicity was officially designated “the center of the world” by both California’s Imperial County and France’s Institut Geographique National.

How can one even determine the center of a spherical globe, might you ask? Well, we can’t. Like everything else relating to Felicity, one must look beyond the literal and understand the occult symbolism behind it all. For instance, the official “center of the world” is located inside a 21-foot-tall pyramid.

The official "center of the world" is located right under the apex of the granite pyramid.

But that is only the beginning. When one takes the time to explore this odd place and dig into its bizarre history, one important fact becomes obvious: It is a creation of the occult elite.

FELICITY

The weirdness begins.

As you can see above, the town of Felicity has a population of 2: The town's founder Jacques-André Istel and his wife Felicia. While this sign looks like a goofy tourist attraction, none of this is a joke: The town was officially recognized by California's Board of Supervisors in 1986, with all of the paperwork that comes with it.

That's the thing about Felicity: Everything about it seems to scream out a "kitschy tourist trap" yet everything behind it says "dead serious occult activity hotspot". And, as we'll soon see, this place is full of symbolism that is unmistakably Masonic.

In order to fully understand the origins of this place, we must first look at the background of its founder.

The founders and only inhabitants of Felicity.

Felicity was founded by Jacques-André Istel, a man with an interesting background and an even more interesting family.

> A French-American, Istel has a varied background, working on Wall Street and serving as a marine in the Korean War before becoming well-known for being a famous parachutist. He co-founded Parachutes, Inc, the country's first parachuting school, and is often credited with bringing parachuting to the American mainstream.
> – CultureTrip, Everything You Need to Know About Felicity

When one looks at Istel's immediate family, a word immediately comes to mind: Elite.

Istel's father André was a diplomat and investment banker who represented Charles de Gaulle at Bretton Woods – the historic Monetary and Financial Conference of the United Nations1944.

André Istel.

The fact that Istel represented France at Bretton Woods – which happens to be one of the more important and influential conferences in modern history – tells volumes about his influence. Indeed, Bretton Woods ended up thoroughly restructuring the international monetary system while also creating the International Monetary Fund (IMF) – an organization that remains highly prominent to this day.

The founder of Felicity doesn't only have a highly connected father: His brother Yves-André Istel is truly in the global elite.

Yves-André Istel with Christine Lagarde who is the Managing Director of the IMF (which was created in Bretton Woods).

A look a Yves-André Istel's resume is rather telling. He is currently a Senior Advisor to the Rothschild Global Financial Advisory. Prior to this, he was Vice Chairman of Rothschild Inc. In case you didn't know, the Rothschilds represent the single most powerful elite bloodline of the past centuries.

Furthermore, Yves-André Istel is a member of the Council of Foreign Relations (CFR), an extremely influential think tank that was founded by some of the most powerful people in the world, including David Rockefeller.

In short, the founder of the town of Felicity is directly connected to the global elite. This explains where he got the funds to build such structures and it also explains why it is all based on occult elite symbolism.

Let's look at the town itself.

GENERAL LAYOUT

Felicity viewed from above.

Viewed from above, Felicity has a symmetrical layout where a pyramid directly faces a chapel which was built on a mound. Between these two buildings are numerous slabs of granite arranged to form a specific geometric shape.

On the slabs of granite are messages and historical facts etched in multiple languages. This place is reminiscent of the Georgia Guidestones – another structure built by people part of secret societies.

In many ways, the overall layout of Felicity is remarkably similar to other highly powerful places around the world such as Paris, Washington DC, and the Vatican.

The Vatican viewed from above.

At the Vatican, an obelisk (a powerful structure of ancient Egyptian magic) faces directly St. Peter's Basilika (a place of Christian worship). The layout also contains an eight-pointed star – also known as the star of Ishtar.

In Felicity, a pyramid (a powerful structure of ancient Egyptian magic) faces directly a chapel (a place of Christian worship). The layout also contains an eight-pointed star.

The similarities between these layouts are not a coincidence. They are based on Masonic concepts that can be found in power centers (across the world.

Important fact: Felicity is located at latitude 32.7N, which is awfully close to the 33rd parallel. In Freemasonry, the number 33 is extremely important. Masonic orders are made of 32 degrees plus a "hidden" 33rd degree reserved to the most "supreme" individuals.

There's a reason why they've decided to place the "center of the world" at the 33rd latitude. It's all about symbolism.

The fact that the center of the world is located inside a Masonic pyramid explains who truly owns the world.

The Masonic symbolism doesn't stop there. At all.

THE SUNDIAL

At the center of the 8-pointed star is a sundial that simply yet powerfully conveys an important message about this place and those behind it.

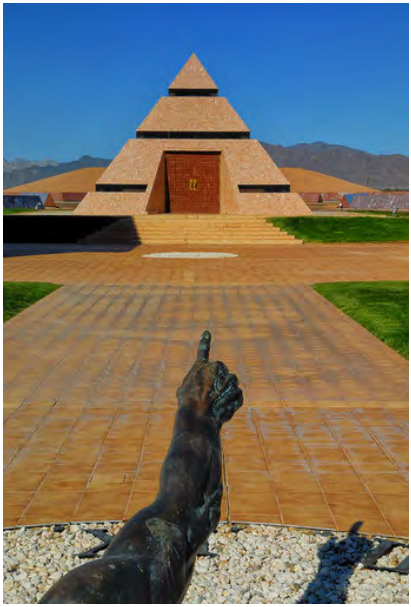
The gnomon of the sundial is a 3-d replica of the arm of God from Michelangelo's *Creation of Adam*.

***The Creation of Adam* is also etched on one of the town's many granite slabs.**

This particular work of art is believed to contain hidden messages. Here's the esoteric interpretation of it: God is inside a "vessel" that greatly resembles the human brain. His arm goes through the pineal gland – also known as the "third eye" – to reach Adam and give him the "divine spark".

In esoteric schools, it is taught that spiritual illumination is achieved through the activation of the pineal gland, which allows one to become a god on Earth. In other words, this painting has a hidden Gnostic meaning that basically says: God is within you.

With all of that being said, let's look at the Felicity sundial from another angle.



The hand points at the pyramid.

The fact that the hand of God points **away** from the church and directly at the pyramid is highly symbolic. In occult schools such as Freemasonry, religions are perceived as primitive organizations meant to regulate primitive people.

To occult initiates, spiritual illumination can be only achieved through the activation of the pineal gland which is the ultimate goal of esoteric knowledge.

There is no better to represent this concept than having God himself literally pointing at a pyramid – a classic symbol of mystery schools.

With that being said, why would there even be a chapel in there? Is it only there to be subtly mocked? Well, some people who visited the place discovered some rather creepy details about this chapel.

THE CHAPEL ON THE HILL

Felicity's chapel sits on 150,000 of dirt.

In an interview with Roadside America, Jacques-André Istel stated:

> "I'm not particularly religious, but if you're going to build a House of God, it's got to be on the highest spot."

That's pretty much exactly what a Freemason would say. Initiates say that Masonry is not a religion but it teaches the existence of a "Supreme Being". Who is this "Supreme Being"? The truth is only revealed at about the 32nd degree.

So why did he build a chapel?

The inside of the chapel is quite simple and elegant.

Notice the two chairs on each side of the altar. People who visited the chapel noticed something bizarre about them.

The leathery part of this chair is heavily stained with what appear to be drops of blood.

On the other chair, someone attempted to wipe out the blood. Also, there's some extra blood right in the middle of the seat … as if someone sat on it while bleeding from the anus.

What in God's name happened in that chapel? The weirdness doesn't even end there.

Behind the chapel is a graveyard with three tombstones.

Considering the fact that Felicity has a population of two, who are the three people who died there? Ritual sacrifices?

BLATANT MASONIC SYMBOLISM

Other than that creepy chapel, Felicity contains other "attractions" that seem completely random … except for those who have eyes to see.

Close to the chapel is what people call a chessboard. Considering the fact that there are no chess pieces, this is not a chessboard.

Behind the chessboard is a “staircase to nowhere” which was originally on the Eiffel Tower.

The fact that this staircase was originally on the Eiffel Tower is rather significant. First, it subtly proves that the founder of

the town has connections in high places. Second, the creator of the Eiffel Tower, Gustave Eiffel, was a Freemason.

Keeping the two items seen above in mind, let's look at some classic Masonic art.

A typical Masonic patch.

As you can see, the two main symbols of this patch are the Masonic checkerboard floor and a staircase to nowhere (actually, this staircase leads to the exact opposite of nowhere, it leads to spiritual illumination through the ascension of Masonic degrees). The juxtaposition of these two important Masonic symbols in Felicity is definitely not a coincidence.

As if that wasn't enough, there's also a maze.

THE MAZE OF HONOR

Can you see three sixes in there? Just saying.

Completed in 2018, the 160,000-square-foot Maze of Honor consists of three interlocking circles. The official website of Felicity states:

> The Maze isn't a literal maze – you will not lose your way – but its shape certainly invites visitors to participate in the ancient practice of labyrinth walking.

Yes, labyrinth walking is ancient. What they've omitted to say is that it was an important part of occult initiations.

> "Labyrinths and mazes were favored places of initiation among many ancient cults. (...) The famous labyrinth of Crete, in which roamed the bull-headed Minotaur, was unquestionably a place of initiation into the Cretan Mysteries."
> – Manly P. Hall, The Secret Teachings of All Ages

The labyrinth of Crete. The "Maze of Honor" is based on a similar circular shape.

IN CONCLUSION

From the elite ties of the town's founder to the Masonic symbolism peppered throughout the site while not forgetting the bloodstained chapel, Felicity definitely qualifies as a sinister site. Located near the 33rd latitude, the town was named the "center of the world" by serious organizations which is telling of the power and influence behind this place.

While Felicity appears to be a gimmicky tourist trap designed to sell guided tours and gift shop souvenirs, its symbolism tells a whole other story. It is about who truly controls the world and what they truly believe in.

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